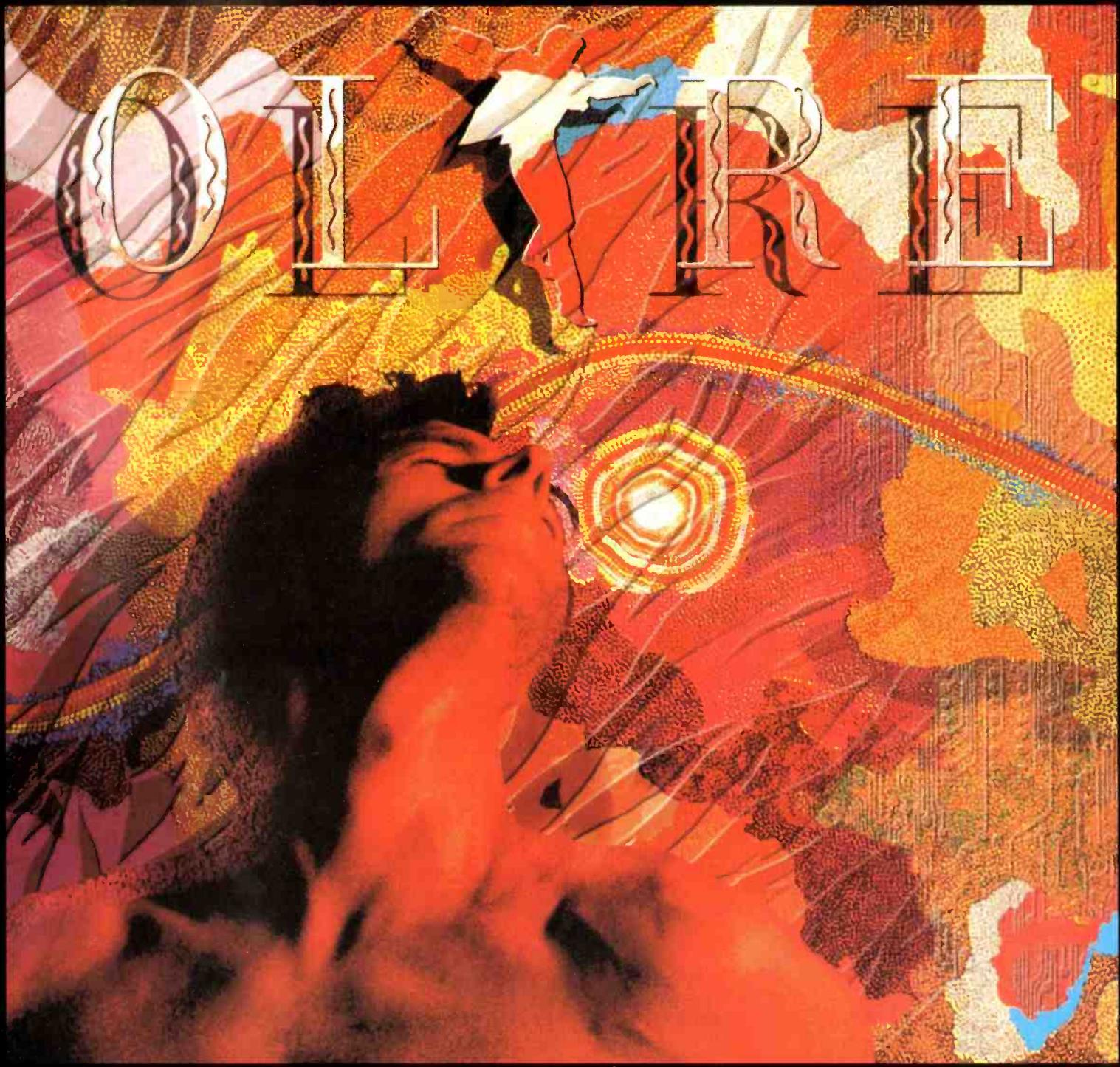


**MUSIC**  
**&**  
**MEDIA**

Volume 7  
Issue 47  
November 24  
1990  
£ 3  
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The European  
Music &  
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**Claudio Baglioni**

CBS

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# MUSIC

Volume 7  
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## Kaas Conflict May Be Settled By CBS, PolyGram

by Emmanuel Legrand  
The conflict between CBS and PolyGram involving French recording star Patricia Kaas may be heading for

an out-of-court settlement. It has been one of the European music industry's more bitter disputes over an artist switching labels.

## Delegates Gather To Look East & West

More than 500 delegates from 190 companies will attend the Looking East & West Conference in Budapest this week (November 23-26). Organised by Tribute Productions and sponsored by Music & Media and Billboard, the event aims to facilitate investment and trade between the music and broadcasting industries of Western and Eastern Europe.

The settlement prospects largely depend on CBS France CEO Henri de Bodinat and incoming PolyGram International president Alain Levy, who still has an eye on the French market. If they cannot agree, the complex web of lawsuits could be tied up in the French courts for years, while millions of dollars of royalties are frozen.

Panellists include Bill Stolier, MD Westwood One International, Tower European Operations MD Ken Sokolov, MTV Europe MD Bill Roedy, John Morgan, IFTI president and Kevin Wall, CEO Radio/ision.

De Bodinat says prolonged warfare is not in the interests of either company, adding that he is "ready to discuss" a resolution. Industry sources say PolyGram, too, has been considering moves to settle.

Since the removal of the communist regimes in

The Kaas *guerre* began after the 1988 release of her debut album for Polydor, to which she was signed by independent producer Bernard Schwartz. That album, continues on page 8

## MCA PLANS GERMAN COMPANY

# BMG Gains MCA Distribution

by Adam White  
The MCA Music Entertainment Group, as expected, is transferring its record labels' international distribution and licensing from Warner Music International to the Bertelsmann Music Group. The deal takes effect in stages from January 1.

MCA plus Geffen will generate international sales of around US\$ 150 million this year, according to company sources. This will be close to 15% of total Warner Music International revenues, these sources say. Warner insiders put the MCA/Geffen combination lower: at around US\$ 120 million for 1990, representing 11% of Warner's international business.

BMG's global market share will grow by two to three percentage points with the MCA deal, bringing it to the 13-14% level. The agreement is worldwide, excluding North America, Japan, the UK and Germany.

MCA Records UK will continue to handle all its own A&R, marketing and promotion, but switches distribution from PolyGram to BMG on February 1 (Geffen on January 1).

In Germany, all the MCA labels will be marketed, promoted and distributed by BMG under an open-ended licensing agreement until MCA has launched its own company there. In Japan, MCA is forming a new joint-venture operation with JVC and VMI.

Senior executives who negotiated the agreement were MCA group chairman Al Teller, BMG chairman/CEO Michael Dornemann, continues on page 8



EMI Greece has entered into a joint venture with the nation's leading independent Minos Matas & Son. Pictured are, from left: Alexis Roelli, MD Europe of EMI Music Worldwide, Minos Matas, MD chairman Minos Matas, and Guy Marriott, senior VP & general counsel EMI Music Worldwide.

## Hunter Captures MTV Int'l VP Post

MTV VP/music programming Tom Hunter has been promoted to VP/international programming. He will be responsible for managing the steadily expanding activities of MTV's international affiliates in Europe, Brazil, Australia and Japan. For the past four years, Hunter has worked within MTV's international levels as a music programming consultant.

Comments senior VP/creative director Judy McGrath, "Tom will be our voice in strengthening our existing relationships and continues on page 8



Tom Hunter

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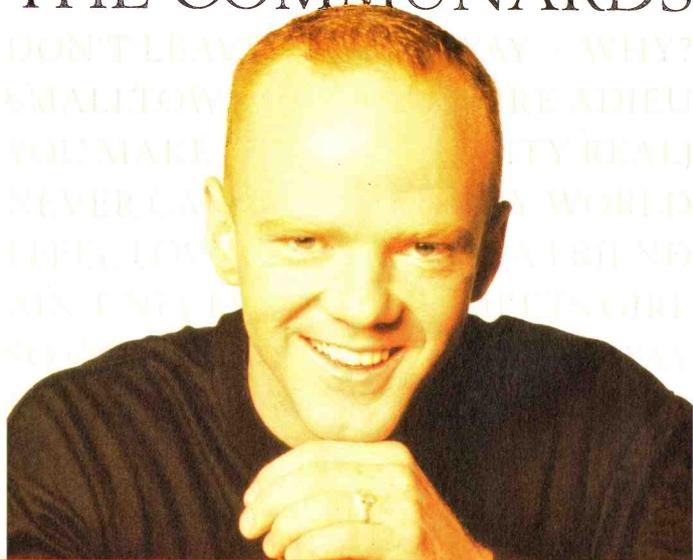


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## EMI Music Sales Profits Soar

The rapper, the hooker and the Turtles helped EMI Music reach record sales and profits for the six months to September 30, the first half of its financial year.

MC Hammer's *Please Hammer Don't Hurt 'Em* album (Capitol) and soundtrack packages from *Pretty Woman* (EMI) and *Terence - Madam Ninja* (Turtles) (SBK) were among the company's top-selling titles, particularly in the US.

The Sinead O'Connor album on Ensign/Chrysalis and hits by Wilson Phillips, Heart, Poison, Billy Idol and Queensrÿche also made significant contributions.

### Kaas Conflict

continued from page 1  
*Mademoiselle Cherie*, sold more than one million copies, and made her the hottest new female singer in France.

In August 1989, Kaas informed Schwartz that he was in breach of contract with her, and that she would no longer work with him. Subsequently, she obtained a court order freezing part of PolyGram's earnings from her first album, an amount thought to be more than US\$1 million. That money remains frozen.

Meanwhile, Kaas had formed a new production company, *Note De Blues*, with partners Richard Walter and Cyril Priet. On March 15, 1990, this firm signed a deal to license the next two recordings to CBS. A few days later, CBS released her second album *Scene De Vie*.

Producer Schwartz counterattacked, charging that Kaas was still contracted to him - under a three-year exclusive agreement signed in March 1987 - while she was recording *Scene De Vie*. PolyGram joined Schwartz in this breach of contract action.

Industry observers say Polydor head Marc Lambroso and Alain Levy took the departure of Kaas

### Delegates Look East & West

continued from page 1  
Eastern Europe, Western record companies - including CBS, BMG, PolyGram and EMI - have expressed interest in Eastern Europe, either by forming joint-ventures with domestic companies or by launching their own affiliates.

However, the problems confronting them are enormous: inadequate copyright protection, an undeveloped retail and distri-

EMI Music revenues for the period increased to US\$ 985.9 million from US\$ 801.6 million, a 23% gain. Pre-tax profits climbed to US\$ 82.7 million from US\$ 50.3 million, a 64% surge. After eliminating the effect of fluctuating exchange rates, says the company, sales increased by 27% and earnings by 65%.

International affiliates in the UK, continental Europe and Australia added to the record results. EMI Music Publishing also yielded strong sales and income.

The multinational made note of its investments during the six

months, including the partnership with IRS Records, the joint venture with Greek independent label Minos Matasas (see page 5) and the opening of a new Taiwan subsidiary.

The second-half results will reflect the performance of current EMI Music releases by the Pet Shop Boys, Herbert Greenberg, Robert Palmer and Paul McCartney, plus the US chart-topping Vanilla Ice New releases for the year are scheduled by Roxette, Huey Lewis and the News, Cliff Richard and Bob Seger. □

very personally, especially in view of her career's meteoric rise after the release of *Mademoiselle Cherie*.

In May this year, a court in Nanterre ruled that all CBS revenues associated with Kaas should be frozen, together with all advances paid to her by the label.

In June, a conciliatory commission within French trade organisation SNEP tried to settle the dispute, but terms of agreement could not be reached between CBS and PolyGram. In September, an appeals court in Versailles (Velvines) upheld the Nanterre ruling.

The blocked CBS royalties may exceed US\$ 6 million, considering that *Scene De Vie* has already sold more than 400,000 copies in France alone. Michel Parent, secretary general of PolyGram France, calls the Versailles court edict "a unique and very important decision in the history of the modern music industry in France".

De Bodinat is confident, however, that the appeals court judgement will not affect the ultimate outcome of the case. "I am waiting with serenity for justice in this matter. It will take time, which is why I guess we'll reach

agreement with PolyGram," he states.

The CBS executive adds: "We've been competing for Kaas. PolyGram made an even better offer than CBS, and the artist chose us. If each time companies competing for the same artist behave like that, where is it going to end?"

About the court-frozen royalties, de Bodinat comments: "Of course it is stupid to have so much money blocked, but it will generate interest, so it can be considered as a normal financial investment. If no interest was paid, it would have been a real problem." Sources say the PolyGram revenues frozen earlier are not subject to interest income.

The various lawsuits face a protracted journey through France's judicial system because they are in different courts. The breach of contract action between Schwartz and Kaas, for instance, should be handled by a labour tribunal in Sarreguemines. But that court has said the case should move to another jurisdiction in Paris, which is then subject to appeal. The outcome of that decision will affect the frozen PolyGram royalties, and influence the course of the other suits. □

music, music publishing, records and music TV and video.

Meanwhile, the attention of radio delegates is set to focus on a panel discussion on investment opportunities in Eastern Europe. Chaired by Unique Broadcasting CEO Simon Cole, panellists include Marlin Brise, director-general of radio station Europe 2, one of numerous French outlets to have ventured into Eastern Europe. For more details see pages 22-26. □

### BMG, MCA Deal

continued from page 1  
and BMG International president/CEO Rudi Gassner. Warner Music International reportedly made an offer to retain the MCA business. EMI Music was also said to be interested.

Although BMG is effectively helping MCA become a future international competitor, officials on both sides stress the mutual benefits. Gassner comments: "This suits our long-term needs, which are for US-originated repertoire, and theirs, which are for starting their own international repertoire sources."

Acknowledging that MCA's worldwide thrust can be seen as competitive, Gassner adds: "This was very much at the heart of our internal strategic discussions. But I'm very pragmatic, and one has to see the business advantages in this deal. If we wouldn't do it, someone else would."

"This is an add-on situation, since we have an organisation in place to accommodate the MCA group. It's very important we keep our own goals in sight. We think we can do both things at the same time: growing BMG and developing MCA/Geffen."

Neither side wants to disclose the exact terms of the agreement, however, nor whether there are joint-venture options at some later date. □

### Hunter's MTV Post

continued from page 1  
overseeing the development of new ones. He will work closely with our Worldwide Syndication Sales team and with MTV's creative team to generate product for international syndication, develop co-production relationships, gain a look on global music events and provide creative direction for new affiliate development."

McGrath appreciates "vision and a strategic dedication for the vagaries of the business" as Hunter's qualifications for the position.

A longtime radio programmer whose experience includes KBPI/Denver prior to joining MTV in 1987, Hunter says: "The opportunities are limitless for MTV and other independent partners. MTV is now in six continents, 39 countries, and over 110 million households around the world. As a global network we want to share cultures and music, and I'm delighted to have a role in that development." □

## "Syndicators Are Not Tyrants Trying To Take Over"

### Unique Broadcasting celebrates its first anniversary

As Europe's radio industry develops and diversifies, so the competition heats up among programme syndication companies.

#### Unique Broadcasting CEO

Simon Cole spoke to *Chris Fuller* about a year of rapid growth in the UK, the problems still facing syndicators and the lure of the East.

**Q: A year on from Unique's launch has the company grown according to plan?**

A: I think we're ahead of plan as far as the size of the company is concerned. We're now sitting here at the end of year one with three more staff than we had when we started, with bigger offices and with more product on board. What certainly was not anticipated was the demise of PPM Radiowaves and its subsequent acquisition of their product catalogue. No one could have expected that, yet it was that which saw us leap into a position of market leadership. Of course it also brought its own share of stresses and strains because it meant we were forced into growing more quickly.

**Q: What does the next year hold?**

A: The game plan is really affected by two things. First, our obvious desire to grow more. Second, recession will be biting deep both in the UK and across Europe and this will result in a very difficult year for the radio industry in general. We would be very glad to achieve the same growth curve as we've had this year but we have to be very careful not to put ourselves in a vulnerable position. There are going to be a lot of fallers in both advertising and radio.

**Q: It is no secret you are looking to establish a base in Paris...**

A: It is obvious that the business we're in is a European business, not a UK business. We already have some kind of a name in Europe through our activities with MIDEEM Radio and the bits and pieces of programming we have done with various broadcasters. In fact, we probably have a name in Europe which belies

our activity, but that's quite intentional because before you do business you need people to know who you are and have confidence in you.

In addition we have a client base of six or seven blue-chip names, at least three of whom - Pepsi and Fiat, for example - are potential pan-European clients. Now with that kind of springboard we're in a very good position to become extremely active in Europe.

**Q: How will your European operation be structured?**

A: That's really the nub of the question. I don't think it's by being Unique Broadcasting in London making programmes for the whole of Europe. But I do believe there is a market for companies in Europe which might be owned or part-owned by us which could develop European programming. I don't think it's right for the UK to export its programmes to continental Europe, in fact quite the reverse. In years to come it might well be that continental Europe is placing stuff in the UK, especially recorded concerts.

The bottom line is, what I think we have to export is our abilities, knowledge, track record and clients. What I don't think we have to export is pieces of tape. It's true we are considering Paris. I see us making significant moves soon despite my cautionary note about recession.

**Q: What problems remain for syndicators in general?**

A: There are still a lot of people who run radio stations who believe syndicators have no part in their schedules because they can produce their own programmes just as well. Fair enough, a lot of them can. I think, however, there's growing realisation that syndicators are not tyrants trying to take over, rather they can actually build audiences and revenues and improve on what a station does. This is especially true the more competitive a marketplace becomes.

There are similar problems in attracting advertising dollars into what we do. Anything that is new, as radio is, is scary as far as advertisers are concerned. Therefore this is a coaxing process in en-

couraging advertisers to believe in radio and that they should find new budgets for it.

Another problematic area to deal with is the number of tiny operators who have sprung up -



from the US, UK and across Europe - because somebody told them that syndication was a great idea. They are dangerous, because they don't understand how to set market rates and how the business works, and can end up upsetting advertisers and radio stations, muddying the water for the people who can do it properly. I'm sure MCM Networking will echo my view on this because they must find it as frustrating as we do.

**Q: Are advertisers' attitudes softening towards syndication?**

A: Yes. What we have always concentrated on is getting into our camp a reasonably small number of big clients and working on making the relationship with each of them bigger and bigger. Rather than having 12 clients spending £100,000 apiece I'd rather have six spending £400,000 in total. And it's not being falsely enthusiastic to say that most clients who get involved with radio immediately want to do more because it works. It's simple, it's effective and it's cost efficient. So get a customer on board and you've usually got him for a long haul.

**Q: What is Unique's policy towards Eastern Europe?**

A: We are still in the process of setting up a live concert series to Gosteleradio in the Soviet Union, a direct result of contacts we made at last year's Looking East And West conference. What we've learned, in the dealings we have had, is that one must have patience and understanding. Business practices, especially in

Russia, but also in other parts of Eastern Europe, are very different from ours. Not worse or better, but different. It's a bit like dealing with the Japanese, who have to understand the business culture and you have to work within that

or you are in danger of irritating people and getting nowhere.

It's a big, big learning curve. And then like 'Looking East And West' really do help because they serve to broaden our understanding of one another and enable business to happen more quickly.

**Q: What forms of East-West transaction do you have in mind?**

A: One form of barrier we are aiming at is to provide, for example, Gosteleradio with hard currency by selling some of the advertising within the programming outside Russia, but to people who do business in Russia. For example, clients who operate in the West but trade in the East can buy time in the show off us, in the West, and we can pass some of that money, with the programme, on to Gosteleradio. They, therefore, earn hard currency which is what they desperately want.

Another thing we have looked at, though this is perhaps further down the road, is to help Western bands who tour in the East obtain hard currency. We could record, for example, their Moscow show and pay them, in the West, for the radio rights to that show. □

Simon Cole is CEO of Unique Broadcasting, the UK's marketing-led syndication company, which he formed just over a year ago with Tim Blackmore, TV and radio personality Noel Edmunds and former BBC TV controller Michael Peacock. London's Capital Radio also has a 24% share in the company with an option to increase its holding to 35%.

Cole and Blackmore were formerly partners at the now-defunct PPM Radiowaves, an independent production company which is widely regarded as having established the UK market for sponsored network programmes. PPM was set up in 1983 on behalf of Manchester's Piccadilly Radio, where Cole had worked as a presenter, producer and head of programming. He entered into commercial radio in 1983 after a spell at the BBC.

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POLYGRAM RECORDS

## Austrian Soundcarrier Figs Show Three-Quarter Increase

Fears that cheap imports from the EC would damage the Austrian record market this year appear to have been dispelled, with the release of figures from the local IFPI branch showing that the value of Austrian soundcarrier

sales grew by 6.8% during the first three-quarters of 1990 over the same period last year.

However, legalisation allowing "parallel imports", introduced at the start of the year, does appear to have held down the price of

soundcarriers, particularly the rapidly growing CD and CD-single formats. Although 37.7% more standard CDs were sold and 48.6% more CD singles, the value of these two markets rose only by a more modest 26.1% and 28.3% respectively.

Meanwhile, MC sales rose by just 7.2%, while all other formats fell back, both in terms of units sold and value.

Austria permitted parallel imports as part of the lowering of trade barriers in preparation for its hoped-for integration into the EC. Retailers are now permitted to acquire product directly from distributors in neighbouring countries such as Germany, where it is cheaper, and pass on the discount to the consumer. Such sales do not show up in the IFPI Austria statistics.

However, they have not become a major problem, according to CBS Austria MD and IFPI member Heinz-Josef Canbol. "Instead of Austrian dealers finding it cheaper to buy in Germany, it turned out that the German dealers found it interesting to enter the Austrian market. For instance, the Media Markt chain has opened several outlets here, bringing a new dynamic into the market."

Meanwhile, market shares by music type have changed little over last year. International pop took 74.8% of sales, followed by classical (11.8%), national pop (8.0%) and Volksmusik (5.8%).

### VeraBra Starts Dance Label

Cologne-based jazz and world music specialists VeraBra Records has launched a new dance label, TanTriC. It will concentrate on "avant-garde" dance sounds, signing its own artists in Germany and licensing suitable foreign acts.

Its first release is *Caravan II Baghdad* by ex-Dissidents lead vocalist Hamid Baroudi, which is due to reach the shops this month. TanTriC A&R/promotions manager Mate Galic describes the record as "a combination of slowbeat and house with a traditional ethnic, 1001 nights atmosphere".

### Austrian Industry Figs First three quarters of 1990

	Units (millions)	Value (Sch millions)
Single	1.19 (-17.0%)	31.23 (-24.5%)
12"	0.35 (-9.0%)	17.70 (-2.9%)
CD Single	0.19 (+48.6%)	10.04 (+28.3%)
LP	2.06 (+10.2%)	161.65 (+14.6%)
MC	1.67 (+7.2%)	119.01 (+7.4%)
CD	2.75 (+37.7%)	346.93 (+26.1%)

Source: IFPI Austria. Figure in brackets indicates percentage difference over same period last year.

## Star★Sat: One Nation - One Station

by Robert Lyng

Star★Sat Radio - Germany's first all-CD private satellite broadcaster - can now be received throughout the country, including the five new federal states in the East.

The station recently began broadcasting via TV-SAT 2, bringing the total number of satellites it uses to four. The others are DFS Kopernikus, ASTRA 1A and the Eutelsat ECS 2-F1. Star★Sat's service is also available via cable and terrestrial frequencies.

Marketing director Martin Schmitz: "On October 3, the day of German reunification, we issued a special 'D' car sticker with the slogan 'One nation - one station'. We announced this on-air and asked listeners to write to us to request copies of the sticker. We received thousands of replies, 30% of which came from the five new Eastern states.

Although Star★Sat could be heard as early as 1988 in some parts of the former GDR - via some privately operated cable systems and group satellite antennas - direct reception is increasing rapidly, as are sales of satellite dishes.

In an attempt to increase the



public awareness of direct satellite reception, and the Star★Sat programme in particular, Schmitz reports that Star★Sat has joined the "Normende/ASTRA/v horeen und sehen Roadshow", which is travelling through the new states.

He adds that the sticker promotion also showed that Star★Sat is more than just a national station. "We had requests for stickers from Andorra, Belgium, Czechoslovakia, Denmark, Finland, Italy, Holland, Yugoslavia, Monaco, Norway, Luxembourg, Poland, Austria, Sweden, Switzerland, Spain, the UK and Italy. We were also surprised to learn that our programme is included on cable systems in Holland and Denmark."

Initial research indicates that these markets will increase the station's potential audience by at least 100,000.

## Radio Ratings Show Healthy Increase

by Jacqueline Ecocot

The latest Mediametrie poll (September/October) shows a healthy increase in France's radio audience as the number of listeners grew 3.2% (from April-June) over 76.5%. One percentage point registered 440,000 listeners. The FMs represented a 33.8% audience share, up 2.7% on the previous poll, while the peripheriques climbed 2.2% to 35.2%.

Among the FM broadcasters the all-news station France-Info scored the most significant increase, boosting its showing by 1.9% to 6.5%.

Increased territorial coverage and the Gulf crisis are thought to have helped France-Info become the second most popular FM outlet behind NRJ, which retains

its market leader role on 8.7%.

Skyrock and Europe 2, as in the previous survey, are picking up new listeners. Both increased by 1.2% with Skyrock standing on 5.9% and Europe 2 5.6%.

Martin Briseac, Europe 2's director-general, is delighted with his station's showing. "For the first time, Europe 2 is top in the 25-49 age group," he says. "We have reached our objective. And now we can really begin to talk about a top three placing among the FMs. NRJ is no longer out of our reach."

The middle part of the FM table is occupied by Nostalgie, showing some of its past form with a score of 4.5% (up 0.9%), and Fun Radio, holding steady

with 3.8% (up 0.2%).

Further down the FM scale, the battle is as fierce as ever with stations fighting to be established networks capable of competing on a national scale. Both RFM-La Radio FM and Maximum FM drop 0.1%, with RFM now at 1.8% and Maximum at 0.6%. Squeezing in between is Metro-polys (formerly Kiss-Metropolis), with 1.1% an increase of 0.1%.

Metropolis president Bruno Lecuche: "It's a slow but sure work. There's still a lot to work to be done, but at least we are pro-

gressing, which is not the case for our closest rivals."

The largest single audience increase came at the state-run AM France-Inter. It picked up a 2% rise to 12.4% to move within 0.2% of rival station Europe 1. The latter saw an attractive 1.4% gain in its audience, but it still trails AM leader RTL, which continues to attract listeners, gaining with 1.5% on the late spring survey to score 20.3%.

Mediametrie interviewed 13,944 individuals, aged 15+, between September 4 and October 29. □

### Average quarter-hour listeners

Peripheriques	(Sept.-Oct.) 22.1%	(April-June) 22.6%
RTL	10.1%	(9.2%)
Europe 1	10.1%	(8.5%)
France Inter	4.8%	(4.9%)
RMC	4.8%	(4.9%)
NRJ	7.3%	(6.5%)
Europe 2	5.8%	(5.1%)
Skyrock	4.8%	(4.4%)
Nostalgie	4.0%	(3.7%)
France-Info	3.3%	(2.5%)
Fun Radio	3.2%	(3.1%)

### Hauville Leaves Maximum

Eric Hauville is to leave his post as president of Maximum FM after being forced by the regulatory body the CSA to chose between his presidency at the station and a similar role at Normandy regional RVS. Herve Rony, currently Max-

imum's legal director, will replace Hauville from January 1. RVS targets 15-49 year-olds, broadcasts on nine frequencies and attracts an average of 200,000 daily listeners.

### SNEP Issues Support Statement For Euromusic

Trade organisation SNEP has launched a lobbying campaign to support the French music channel MCM Euromusic. In a statement issued in Paris on November 7, SNEP says that "more than ever, the music and the French chanson need a terrestrial TV channel".

"What is at stake, claims SNEP, is nothing less than "the future of national creativity and the defence of the French language".

SNEP says that the record industry is launching a "warning call, because this channel must not die. Without a music channel, French productions don't have enough media outlets and we face the risk that, sooner than expect-

### Rock Radios Meet Music Delegates

by Emmanuel Legrand

French media and industry representatives were due to examine the role of rock radio stations in France during a conference at the Olympia in Paris on November 20. The event is organised by consultants Rock Affaire and trade magazines Le Bulletin and Yaourt.

More than 30 stations are expected to send delegates with journalists and record company personnel also taking part.

"Rock stations are a reality but don't have enough visibility," says Bruno Boutleux, GM of Rock Affaire. "We think it is the right time to focus on them and create the conditions for a constructive dialogue between the music industry and the stations."

A variety of panels will focus on activities associated with rock radios, including:

- The development of Le Bulletin's Rock 30 chart and the increasing number of charts, mode-

rated by Emmanuel Legrand (Music & Media) and Yves Bigot (music PD at France Inter), Dominique Farran (NRJ), Richard Charvet (Le Bulletin) and Jean-Yves Mirski (SNEP).

- The relationship between record companies and radio stations, moderated by Remi Bouton (Le Bulletin), with Christophe Magny (MD Chrysalis France), Gerard Beullac (Virgin), Indier Delage (BMG) and Jean-Luc Matte (Fairplay).

- The general interest in rock radios will be moderated by Gilles Castagnac (Yaourt), with Bruno Lin (Ministry of Culture), Manuel Bamberger (CSA), Philippe Albaret (SACEM) and Jean Vincent (SPRE).

- Rock radios and concert venues, moderated by Jean-Christophe Donneux (Yaourt), with Eric Basset (concert promoter), Vincent Absil (artist) and Stephane Gotkowski (Boucherie).

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# IR Listening Drops In Third Quarter

by Hugh Fielder

Independent radio listening dipped in the third quarter of 1990, according to the latest JICRAR figures. Weekly reach fell from 59% to 46% with a corresponding drop in total hours listened from 276 million to 259.5 million. However, these figures are up on 1989 results and there was also an increase in average hours listened from 12.9 to 13.3.

James Galpin of the Radio Marketing Bureau says the drop is due to "minor fluctuations in listening levels. It's good to see most of IR's audience gains consolidated and we confidently expect to see further growth as more of the new stations are included in the JICRAR surveys".

Only three stations took part in the JICRAR Wave III survey - Manchester's Piccadilly Radio, plus Somerset's Orchard FM and south east London community station RIM, both of which are publishing their first audience results.

Piccadilly Radio's reach for its FM and AM services fluctuated with Key 103 FM down 1% to 22% while Piccadilly Gold AM

rose 2% to 19%. Both listening is up 1% to 33% and programme controller Mark Story claims that audiences for both services are now settling down. "The demographics have sorted themselves out and we've stopped the decline. On Key 103 we had a concentration of 35-plus listeners while the younger listeners were still with the AM service.

"Since August we've fine-tuned our music base and improved the branding of both services which has given people a better idea of what they're listening to. Total hours for the Gold service are up by 19% and we're getting more of the 25-plus listeners".

Orchard FM had a 24% reach with 8.4 average hours which MD David Rodgers says is "in the right ball park for a station that's not yet a year old. We are particularly encouraged by the JICRAR information below the top line which shows that in the crucial 25-35 age group we have a 32% reach with average hours of 13 per week".

RIM, based in the London "new town" suburb of Thames-

mead, only managed a 4% reach and an average of four hours per week. The station started in 1977 as a cable service before moving on to FM earlier this year. It has had problems with programming and advertising and consultant Bob Pierson of Paragon is currently providing assistance to the station (M&M October 27). □

# Awareness Of New London Stations Increases

Awareness of London's new radio stations has grown significantly during the autumn. A survey for Melody Radio at the beginning of September carried out by QuestionAir Marketing Research gave Kiss FM a 35% awareness level not yet a year old. We are particularly encouraged by the JICRAR information below the top line which shows that in the crucial 25-35 age group we have a 32% reach with average hours of 13 per week".

RIM, based in the London "new town" suburb of Thames-

# Red Rose Redundancies

Trans World's Red Rose Radio in Preston has cut nine jobs as part of the company's cutbacks. But MD Dave Lincoln says that programming is not affected. "These losses are not really redundancies. Four of them are sales people taken on when we split frequently earlier this year and they haven't made the grade. The others were part-time freelancers"

launch says it's too early to judge the effect of the station's campaign. "When the current JICRAR survey results are published in February we'll be able to make a proper assessment".

But station manager Sheila Porritt says that Melody's research shows that the station has a better relationship between listening and awareness than any other London IR station apart from Capital. "And those who are aware of Melody, are listening to it, like what they hear and the absence of DJ patter. What's more, Melody listeners say they are listening to the radio more than they did before".

Debbie Garvey, account director at BBDO which handled Kiss FM's launch, says: "We're pleased with the figures. As the market gets more competitive it's increasingly difficult to target your audience."

"Our aim was to let people that the station is legally back on air and where to find it. The problem was how best to deploy our budget to reach socially active young Londoners as they travel, watched or read. We used TV for the pre-launch and the launch weekend but since then we've concentrated on the style press, cinemas and tube and bus posters to reach the notoriously difficult 16-24 age range. And we are achieving our target audience figures". □

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Oletha Adams celebrates the success of her 'Circle Of One' album with Phrogrom UK's head of A&R David Bates (left) and MD David Cliphart.

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# Choice Shows Initial Profit

by Paul Eaton

While the latest generation of local stations have been encountering financial difficulties, South London's Choice FM has announced an interim profit of £ 6,000 for its first six months on-air.

MD Patrick Berry says the station has covered its running costs by keeping its ambitions realistic. "Our programming of black music, local news and community involvement has been warmly received. We have stuck to the tried and tested formula of local radio; we haven't promised anything we can't deliver and the board and staff have worked together to achieve a single goal.

"We kept our capital base low to begin with. We have been fortunate to have people with financial experience of radio involved in the station. This has meant that specific budgets have been set and we're sticking to them."

"We have not been carried away by the 'glamour' of being in radio. We have only spent money where it was really needed and

managed to find premises at reasonable cost."

Choice FM's first dipstick survey showed an 18% reach which, says Berry, "demonstrates that we are offering the kind of service people have been waiting for". The station is taking part in the current JICRAR survey and Berry hopes that the figures will lead to more national advertising revenue although he stresses that he is happy with the level of advertising so far. "At the moment the ratio of local to national advertising is 2:1 and I think [sales house] BMS has done a good job for us so far".

Since September, Choice has faced strong competition from London-wide dance station Kiss FM. But Berry isn't worried yet. "They have a bigger coverage area than we do so you can't really compare audiences. But people are tending to think of Choice as the same size as Kiss and I'm quite happy about that, although I think we are doing better in terms of programming and presentation".

# Chiltern Signs Two Stations To SuperGold

Chiltern Radio has signed up two Irish stations for its SuperGold oldies service - South East Radio in Waterford and Radio Limerick One. And two more UK stations affected by Radio Radio's sudden closure last month, Devonair in Exeter and Orchard FM in Somerset, have expressed an interest in taking the sustaining service.

Bristol community station FTP,

which was "rescued" earlier this year by Chiltern which is providing management, programming and engineering expertise, is also taking the SuperGold service overnight.

Chiltern programme controller Paul Robinson says he will be making more changes at FTP. "We will be keeping it as a black music station but the music programming will be more consistent". □

# Kiss Introduces Master Mix

London dance station Kiss FM has introduced a Saturday evening Master Mix show featuring a different DJ each week between 21.00-23.00.

"It's two hours of non-stop mixing with no talking and no ad breaks" explains a station spokesman. "All the DJs have been chosen for their skill in mixing the most upfront and happening dance tracks. Kiss is the first legal station in the UK to provide this service". □

Kiss has also joined London stations Capital, Melody and LBC in offering exotic listener prizes to boost its audience. Starting this week for one month every daytime show will give listeners the chance to "Blag Or Bust" by dialling the station and answering the question set by the DJ. The prizes range from a trip to Jamaica to a night in the Kiss studio watching Soul II Soul's Jazzie B doing his show. □

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## Flemish Govt. Considers Regional Radio Proposal

by Marc Haes

The Flemish parliament is considering legislation which would see regional outlets in Flanders for the first time.

The legislation was formally proposed on November 2 by three members of the liberal party (PVV) in Flanders: Andre Denys, chairman of the PVV in the Flemish council and a member of the media commission; party president Guy Verhofstadt; and MP Dirk van Mechelen.

Denys says he hopes the legislation will lead to four or five regional stations in each of the five provinces in Flanders and believes they should compete with the region's public broadcaster BRT.

"There will be two types of private radio in Flanders," says

Denys, "professional regional stations with a 30 kilometre radius and strong advertising, and then the small local stations, aiming at local communities."

He adds: "It is very important to note that we are not talking here about a Flemish community commercial station like that proposed by VTM (M&M October 27). Such an outlet would mean that more space would have to be made on the dial so if it gets the go-ahead, the government would have to rearrange the frequencies given to BRT."

Frank Leyens, chairman of Vebora, a private lobby group representing 100 stations, says the proposed legislation conflicts with the anti-network law passed last month (M&M November 3).

"On one hand the government is trying to restrict the growth of private outlets, but on the other it is planning to introduce regional stations.

"We had a meeting on the subject on November 6 and are very concerned about the future of small outlets. Personally, I believe that the French community has come up with a better solution - in every city there are small stations with 100 kW and then bigger outlets with 1000 kW. But in Flanders there is just not enough room on the dial!"

A decision on the proposal is not expected until early next year.



Andre Denys

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## Soer Confirms December Launch For Concert Radio

by Paul Andrews

The relaunch of Concert Radio, the classical arm of Amsterdam-based satellite-to-cable station Radio 10, has been set back to December 15. The station blames unspecified "technical problems" for missing its originally scheduled October on-air date.

However, Radio 10 head of programmes Jeroen Soer says the new date is "definite". He adds that Concert Radio has already negotiated carriage on most Dutch cable nets, giving it an initial reach of at least 3.2 million homes. "We will supply it to them free. They must undertake to pay performance rights, although since most of the composers have been dead for more than 50 years, these will be minimal!"

The service, with a minimal speech content, is also seeking carriers elsewhere in Europe, and can be heard by home-dispatch owners via its feed on the Filmet

BeneLux TV channel of the recently-launched Eutelsat II Fi satellite. This makes it a direct competitor to Germany's recently-launched Klassik Radio and RTL's planned pan-European classical station.

Unlike Klassik Radio, however, the station has for the time being rejected plans to use a CD-quality digital satellite channel. "We were discussing that," says Soer, "and eventually we will go digital. But we first have to have more digital radios available!"

Concert Radio will be supported by sponsorship, with no spot ads. Soer claims a number of sponsors have already been signed up, but refuses to name them. A final schedule is still being drawn up, but programming is expected to concentrate on 'serious' classical music - in contrast to Klassik Radio which programmes a high proportion of 'light' classics. □

## Burm Leaves Indisc

Indisc BeneLux MD Bert Burm has left the company following disagreements over policy, according to Herman Heinsbroek, president of Arcade.

Heinsbroek: "His departure was mutually agreed and in an amicable way, despite the fact that there have been some basic differences of opinion between Bert and myself concerning Indisc's record company policy."

He adds that Indisc will soon be renamed Arcade Music, because too many companies in Europe have 'disc' in their title. However, he says the label will continue to be called Indisc.

Indisc will now be handled by Willem van Schijndel, GM of Indisc Holland, and Richard Dedapper, GM of Indisc Belgium.

Dedapper: "Our key labels will remain the same but we will close those that fail to be profitable. I also believe that we will have more MOR product in the future!"

In August, Sjaak de Bruijn resigned as GM of Indisc Holland following differences of opinion with Burm. De Bruijn says he wanted the company to invest in a broad repertoire, but was, however, unsuccessful in his bid to win support from Indisc Belgium. □



BMG Ariola Belgium MD Jan Theys presents platinum sales awards to Dani Klein and Jan Michel Gielen of Vaya Con Dios. Both their single 'Who's A Woman' (95,000) and LP 'Night Owls' (75,000) have reached platinum status in Belgium, while total sales of the album have now passed 700,000. At the end of this month the 'Night Owls' video will be released.

## Radio 7 Strengthens Ad Bid

by David Rowley

One of Sweden's most progressive public local radio stations, Radio 7, has just been relaunched with major new studio facilities and faster-paced, 20 to 40 style shows.

The move comes as speculation increases over the eventual introduction of commercial radio in Sweden and whether it will be private or public local stations which are eventually allowed to run advertising.

The revamped Radio 7, which is based in the town of Borås, 70 kilometres west of Gothenburg, has a broadcast radius of 50 kilometres although the signal can be picked up as far away as Gothenburg and the Norwegian frontier.

Station manager PC Jorgensen says the new facilities cost around Skr 6 million (app. US\$ 1 million). "They include three fully computerised broadcast and recording studios and two newsrooms, which will put the station

in a strong position to be considered for a commercial licence.

"We are very close to commercial radio in Sweden and I believe there is a very good chance that the 25 public local stations will be the main ones allowed to carry advertising."

He adds there is general agreement within the government that local public radio is expensive and that further increases in the annual TV-radio licence fee are not possible, so making the local stations commercial is a logical step. However, some of the larger stations may also be allowed to carry advertising.

The new-look Radio 7 broadcasts 13 hours per day with the prescribed 50:50 speech-music ratio set down in the local public radio charter. But the station has already made a move towards a stronger music policy with its top 40/CHR-formatted programmes.

## Denmark Revises Sales Awards

IFPI Denmark has cut the number of sales required to achieve gold and platinum record status, and has completely abolished the album silver award. Until the decision, Denmark had, with Norway, the highest award levels per capita of any European country.

"The reason for the change was to harmonise our levels with those of other countries," says IFPI Denmark chairman Stefan Fryland. "For instance, Germany requires 250,000 sales for a gold album award. We needed 50,000 and the German market is 16 times bigger than ours."

Requirements for platinum albums decrease from 100,000 to 80,000, gold album awards from 50,000 to 40,000. Single awards have also been cut from 50,000 to

20,000 units for platinum, and from 25,000 to 10,000 for gold. Fryland says the heavy reductions in single requirements acknowledge the declining market for the format in Denmark.

However, some observers with the Danish record business say that the cuts are not enough and still leave the small Danish market out of step with those of comparable size.

"We should be on the same footing as countries the size of Austria, Belgium and Switzerland," says one such critic, "with 50,000 for platinum and 25,000 for gold." It's very difficult to achieve these traditional symbols of record business excellence if they're ridiculously high. It can be, but for morale! □

## Revert Hires Abitbol, Details SER Expansion

Rafael Revert, head of programming at Spain's SER network, has snapped up popular radio personality Raul Abitbol to present an afternoon show on the revamped Radio Minuto network.

Abitbol was sacked from the new-look RNE 3 earlier this month after allegedly advertising an LP on his breakfast show.

Meanwhile, Revert has announced that two new stations have been added to SER's top-rated Los 40 Principales network, bringing its total number of outlets to 61. The stations - Radio Elda (Alicante) and Radio Galicia - link up from 22.00 to 08.00 every day.

Revert says more stations will soon be added to the Radio

Minuto and Dial networks as well. "Minuto will have 25 stations by December (it has 17 now) and Dial will expand from seven outlets to 17 by the end of the year." He adds: "By January 1, both networks will have new IDs, jingles and DJs!"

Revert has already introduced a new playlist and rotation system at Minuto, which aims to attract a slightly older audience than Los 40's teenage listeners by only using material by artists who have been recording for 10 years or more.

Revamping programming on Dial is Revert's next project. It currently plays traditional/folk Spanish music. □

## Municipal Stations Win Committee Ad Approval

by James Bourne

Spain's proposed municipal radio stations are set to win approval to air advertising, despite strong lobbying by private radio associations AERP.

A parliamentary committee said on November 7 that the outlets should be permitted to carry

"commercial, institutional and political" advertising. However, the proposal still has to be ratified by the full parliament.

Meanwhile, right wing opposition party Partido Popular has accused the ruling socialists of creating a "political tool" in time for local elections next May and also says that the association would

represent unfair competition to existing private local outlets.

However, other politicians believe that even if the law is approved before the end of this year, it is unlikely that any of the new stations would be operational by May.

The government has not yet revealed how many municipal radio licences will be made available. But Telecommunications director-general Javier Nadal admits that there is not sufficient room on the dial for all of Spain's 8,000 municipal councils to run such a service. □

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## Steering Selector Towards New Markets

Selector, the US music scheduling system, will benefit from Italy's newly-introduced broadcast legislation, according to Mario Semprini, distributor of the software throughout national territory.

Semprini, MD at the Milan-based Radio System Sound company, has installed the system in 19 commercial stations since 1987. But he predicts that the number will leap to 30 by the end of this year.

"Finally, there is a law after 16 years of unrestricted broadcasting," says Semprini. "Station owners will now have a licence to operate. They will be legal and can decide how and what to invest. Before, many were limited in what they could do as they were being asked to spend money without any guarantees. Until the new legislation was introduced no one quite knew what their legal status was, or was likely to be."

## Crash Can't Halt Baglioni Campaign

A wrecked Porsche, 20 stitches to the tongue, plus injured hands couldn't stop CBS artist Claudio Baglioni making a TV appearance in support of his latest album *Oltrè (Un Mondo Uomo Sotò Un Cielo Magò)*.

The artist was involved in a serious accident only two weeks before the LP's November 17 release date. But despite his setback, Baglioni talked for an hour as a guest on the November 15 showing of the "Maurizio Costanzo Show", aired on Silvio Berlusconi's Canale 5.

It was the first time the show has been devoted to one guest and news of his appearance was advertised for 10 days on Berlusconi's three commercial network channels.

The crash hasn't stopped Baglioni pressing ahead with his original promotional commitment to radio. He will be interviewed live on state channel Rai Stereo Due on November 26. His appearance is being advertised on all three state TV channels.

CBS marketing director Fabrizio Intra confirms that Rai radio was the first broadcaster to receive an advance track from the album for airplay. Private stations received the track three days before the LP's release.

Intra believes that radio airplay is a crucial promotional tool for

Semprini shares the views of many in the Italian radio industry that it will take up to two years before significant legal changes are enforced.

"Station owners are hungry for something new and I can feel that the market is really changing now," he says. "There is an increased recognition that programming needs to change. They see results from a station such as the Bergamo-based RTL 102.5 Hit Radio, which has almost doubled its audience since introducing Selector, and it makes them very serious."

Semprini, who believes the introduction of formatted radio will revolutionize the country's radio, is dismissive about some stations which already claim a format. "Formats at many stations are made up of the single ideas of different DJs with a variety of shows being the result. But a real format

is one that takes account of all their requirements and melts them down into one."

Selector, he says, will help change the market and in January next year the company is launching the first stage of a programme aimed at educating national broadcasters.

Semprini: "Initially we will invite DJs and music programmers from interested stations to a two-day session where we will explain the possible uses and benefits of Selector. We will be inviting programmers from the US and France to talk about formats and how they may be adapted to work in the post-legislation market. Semprini also intends to open a school in the future which will be aimed at giving DJs and programme directors more software knowledge."

"Selector is only a tool," says Semprini. "It gives programmers the means to develop their ideas into strategies. But, I always tell people, if they don't have their own ideas then they shouldn't subscribe. Selector is like a powerful Ferrari but if you can't drive you'll spin off the road immediately!" □

## Dimensione Joins Pepsi For Hot Mix

Radio Dimensione, the Rome-based private network, has signed a new sponsorship deal with Pepsi-Cola. The station first teamed up with Pepsi in May this year to co-promote the Italian dates of Tina Turner's world tour. Pepsi also sponsored all the station's chart shows during the same month.

Pepsi is now sponsoring the new Saturday night programme "Dimensione Dance" which is aired from 22.00 to 02.00. The station has broadcast its own, self-produced, dance music programmes for the last 10 years but the new series is an Italian version of "Hot Mix", a successful US programme produced by Radio Express.

Dimensione's programme director, Bruno Ployer: "Radio Express will supply us with the music and we will insert the voices of our DJs in the appropriate breaks. We have been offered the

## Radio Five Closure

Radio Five, the new company set up by Silvio Berlusconi's Fininvest group to produce and sell radio programmes, has closed before working on any shows.

Rosario Pacini, former director-general of the company, confirming the closure said: "The controversy provoked by competitors regarding our entry into the radio sector resulted in the decision not to pursue our activities in such a mature market. We will concentrate our efforts on something much more important in the future."

Pacini claims that Fininvest's intended intervention was meant to be an act of support and encouragement to the private radio sector but was not seen as such by the Italian broadcasting industry.

Consorzio Italiano Per La Radiophonia, a consortium made up of 15 local stations which Radio Five had intended to work with, will continue to produce its own programmes. Fininvest will have no involvement whatsoever in the consortium but Pacini does not rule out a future entry into the radio sector. "We don't rule out anything. We will be ready to intervene, that is if the market evolves in positive way!" □

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Claudio Baglioni

Baglioni. "He hasn't released a studio album for five years. People are hungry for Baglioni's music but, as there aren't any performance dates scheduled, radio is the only way he can be heard!"

*Oltrè* is a double album containing 20 new songs. It includes guest appearances from national artists Pino Daniele and Mia Martini. International guests include Pino Paladini, Youssou N' Dour and Paco De Lucia.

The album has sold 500,000 units in advance orders according to Intra. Purchasers who participated in a CBS campaign in December 1989 will receive a specially packaged version of the LP, which will include a two-metre high poster. □



Bruno Ployer

show for a year and are hoping it will attract an audience slightly younger than our current target demographic."

Radio Dimensione Suono, with an average 952,000 daily listeners, targets 20-35 year-olds with a CHR music format. □



Elton John recently visited Phonogram's London offices to collect a batch of European and Australasian gold and platinum awards for his latest album *Sleeping With The Past*. From l-r: David Cliphson, MD Phonogram UK; Nick Rowe, marketing director Phonogram UK; Maurice Oberstein, chairman CEO PolyGram UK; Elton John; and John Reid, his manager. Phonogram has just released the 30-track sampler *The Very Best Of Elton John*...



BMG organised a special award presentation to celebrate Erasmo Ramazzotti's birthday on October 28 following his Munich concert. More than 200 executives from 15 countries celebrated Ramazzotti's European achievements - 11 platinum and two gold records only six months after the release of *In Ognì Senso*. Total sales amount to over 2.3 million. The picture shows BMG MDs from Europe as well as senior management from BMG's headquarters in New York, London and Munich.



Arnold Behlmann, BMG Music International's senior VP Central Europe (right), presents Ramazzotti with a gold award for more than 110,000 sales in France of his LP *In Ognì Senso*.



Jimmy Nalls (2nd right) has signed a recording contract with Polydor in Hamburg. He is pictured with, from l-r: Mark Murphy, Polydor product manager; Dave Stewart, who discovered the UK musician/songwriter and signed him to his Anxious label; Goitz Kiso, Polydor MD (centre); and manager Nick Rossi. The first album under the new contract is entitled *Soft Of Normal* and was released at the beginning of this month.



And there's more! From l-r: Maurice Oberstein; Elton John; Bernadette Cayle; Phonogram director of international marketing; and Robert Key, GM Rocket Records.



Tina Turner is presented with a European award in recognition of the success of her *Foreign Affair* tour and album in the UK and mainland Europe. The presentation was chaired by Kick Klumbie, EMI's regional MD Benelux and EMI Music Worldwide marketing director Gilbert Ohayan. After the award ceremony, Turner finished her latest tour at Holland's Ahoy stadium. The tour reached 19 countries and included 121 shows, seen by a total audience of 3.1 million.

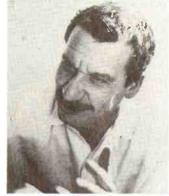


Kick Klumbie (left) presents Turner with the European tour award. Band members Timmy Cappello (sax, keyboards, percussion) and Ollie Marland (keyboards) share in the celebrations.

## Paolo Conte

**Paolo Conte's new album, 'Parole D'Amore Scritte A Macchina', was launched with a European press presentation in Holland on November 9. As David Stansfield reports, the LP sees both Conte and his record company breaking new ground.**

**W**ith the release of *Parole D'Amore Scritte a Macchina* (Words Of Love Written On A Typewriter), CGD has entered a new phase in its development. Previously, the company has licensed product in foreign territories, but Warner Music Italy's takeover last year has enabled the Conte album to be released simultaneously in most European countries.



The LP - which like Conte's previous releases was produced by his manager Renzo Fantini - was released in Italy, Germany, Austria, Switzerland, the Benelux and France on November 12. Spain and Scandinavia, plus Canada and Japan, will follow shortly.

Rainer Koef, marketing manager at London-based Warner Music Europe, says promotion campaigns are being handled by each territory. He adds: "The main aim is to get this album across to a larger number of people than his previous releases. The Benelux, France, Germany and Spain are the key territories, but once he has success in these countries the fire will spread and more attention will be paid to campaigns elsewhere, such as in the UK."

"To date, Conte has not been a singles artist so it is very important to convey his personality to the public. Media interviews and print advertising will make people aware that the album is out and will hopefully be backed by

airplay. The second phase will come during his European tour next year.

"Another important aspect in increasing awareness will be in-store campaigns and his visits to various territories will boost retail sales. We will be also looking at the more serious magazines as well as pop magazines."

Focke says that radio promotion will focus on the "more sophisticated shows and stations which play music that's not happening singles-wise in the charts", and gives the example of Klassik Radio in Germany.

"The station not only airs classical music but jazz and sophisticated material as well. We will also be looking at specific shows which air album features."

In Italy, where Conte is now on tour, CGD marketing director Stefano Senardi says he expects the album to benefit from the increased popularity in locally produced music.

"Conte has scored better in France and Holland with airplay in the past, due to the attitude of Italian broadcasters to local music. But there is more interest now, you just have to look at the success of national music-only stations!"

Senardi says the Italian campaign is focusing on the press, TV and retailers. "We will concentrate on 200 retail outlets, two-thirds of which will have full window displays"

State TV channel RAI 1 recently devoted 30 minutes to Conte and his new LP in one of its main news broadcasts and CGD is following it up with 15-second spots on all three state channels.

A spot campaign on the music channel VideoMusic will follow.

Sometimes described as a strange cross between Randy Newman and Tom Waits, Conte's first album was released in 1974. However it was not until 1985 that he gained international attention, during a series of concerts at the Theatre de la Ville in Paris.

He went on to score success in Holland with a gold disc for his album *Acquaplano* (1988), which CGD says sold 190,000 units in Italy, and a platinum disc for the *Collezione LP*, released in the Benelux. Conte's last LP was *Paolo Conte Live*, a double album which sold 100,000 units in Italy. □

## FRANCESCO David Hallyday

- Signed to Phonogram
- Publisher: Scotti Brothers Inc.
- Management: c/o Phonogram
- Current album: *Rock n' Heart*, released October 15
- Current single: *Tears Of The Earth*, released September 24
- Production: recorded at Santa Monica Sound in California. Produced by Richie Wise, engineered by Tony Papa, mixed by Wise, Papa and Humberto Garcia, mastered by Barrie Grundman at Grundman Mastering, Hollywood.



- Marketing: radio ads on NRJ (60 spots), Fun Radio (62), West FM (50) and Radio Service (10); press campaign; retail displays
- Promotion: TV appearances throughout October and November on 'Nulle Part Ailleurs' (Canal Plus); 'Sacree Soiree', 'Stars 90', 'Tous A La Une', 'Sebastian C'est Fou' (TF1); 'Dimanche Martin' (A2). Interviews on all AM radio stations; video direct by Martyn Atkins
- Tour plans: Euro tour starts in Paris (Zenith) in March
- Euro release: full Euro release

David Hallyday, son of Johnny Hallyday and 60s singer Sylvie Vartan, teams up with co-writer Lisa-Catherine Coheret and producer Richie Wise for his second album *Rock n' Heart*. The trio first worked together on Hallyday's debut album, *True Cool*, a platinum success which scored five singles, notably the no. 1 hit *High*.

All the songs on this US-style album are sung in English and are aimed at an international market. Musicians working on the album included Pete Comita and Scott Shelly (guitars), Nick South (bass), Ian Wallace (drums), Kim Ballard (keyboards), and Maxine and Julia Waters on backing vocals. □

## GERMANY Sodom

- Signed to Steamhammer, a division of Hanover-based SPV
- Publisher: SPV Music
- Management: Boggie Koepch for Prakar, Wittner
- Band members: Tom Angelripper (bass, vocals), Chris Wiltchunter (drums), Michael Hoffmann (guitar)
- Current album: *Better Off Dead*, released October 29
- Current single: 12" version of *The Saw Is The Law*, released October 29
- Production: produced by Harris Johns in Berlin's Music Lab studio; mixed at Dierks Studio in Cologne
- Marketing: international ad campaign planned in leading heavy metal magazines such as Metal Hammer and Rock Hard for Germany, the UK, Holland, Spain and Greece; retail displays; purchase video featuring live footage, to be released for the tour

- Promotion: editorial coverage in Metal Hammer and Rock Hard, window stickers, posters
- Foreign release: *Better Off Dead* is already licensed to Shinko/Teichiku in Japan.

Negotiations in the US are under way. SPV has made exports to Austria, Switzerland, Spain, Scandinavia, the UK, France, the Benelux, Greece and Austria.

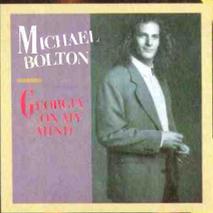
- Tour: European tour, beginning in January

*Better Off Dead* is Sodom's fifth LP and pre-release sales reached over 40,000 units. All the tracks were composed by the group with lyrics by Tom Angelripper, also known as Tom Such.

The Ruhr-based thrash metal group's 1989 LP *Agent Orange* sold more than 300,000 units and reached no. 36 in the official German sales chart. The maxi-single *Ausgehombt*, released in the summer of 1989, reached no. 2 in the German Metal Hammer charts. □

His Name Is Bolton

MICHAEL BOLTON



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SO FAR WE'VE RELEASED THE  
FOLLOWING FOUR SINGLES:

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How Am I Supposed To Live Without You  
How Can We Be Lovers  
When I'm Back On My Feet Again  
THEY'VE ALL BEEN HITS

THE FIFTH SINGLE IS  
*Georgia On My Mind*  
AVAILABLE ON 12", CD, CD MAXI

During December Michael will be appearing  
in the following shows across Europe:  
\*Countdown HOLLAND  
\*Wogan UK  
\*LorDags 90/1 SWEDEN  
\*Rockopal SPAIN

CBS

MUSIC & MEDIA

WEEK 47

MASTER CHART  
YOUR WEEKLY PROGRAMMING GUIDE

November 24, 1990

buma stema

radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO I!

**SINGLES**  
Whitney Houston Airplay  
London Beat Sales

**ALBUMS**  
Paul McCartney Airplay  
Paul Simon Sales

EXPLOSIVES CHART BUSTERS

Explosives features the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

SINGLES OF THE WEEK

- Caron Wheeler - UK Blak (RCA/BMG)
- Five Bunny & The Masterminters - Let's Swing Again (Music Factory)
- Milli Vanilli - Keep On Running (Hansa/BMG Ariola)
- Belinda Carlisle - (We Want) The Same Thing (Virgin)
- Breathe - Say A Prayer (Sire)

SURE HITS

- Steve Winwood - One And Only Man (Virgin)
- Rod Stewart & Tina Turner - It Takes Two (Warner Brothers)
- Adamski - Flashback Jack (MCA)
- Elisa Fiorello - On The Way Up (Chrysalis)
- UB40 - Impossible Love (Virgin)
- Madonna - Justify My Love (Sire)

EURO-CROSSOVERS

- Blue System - When Sarah Smiles (Hansa/BMG Ariola)
- Beyond The Blue - Beyond The Blue (LP) (Polydor)
- Herbert Groenemeyer - Luxus (Eicetec)
- Supreme NTM - Le Monde De Demail (CBS)

EMERGING TALENT

- Vanilla Ice - Ice Ice Baby (SBK)
- Roko - Roko (LP) (Polydor)
- Liz Winstanley - High On Desire (Jive)

ENCORE

- The Jeremy Days - Circushead (LP) (Polydor)
- Angelo Branduardi - Il Ladro (LP) (BMG Ariola)

ALBUMS OF THE WEEK

- Paolo Conte - Parole D'Amore Scritte A Macchina (CGD/WEA)
- Madonna - The Immaculate Collection (Sire)
- Elton John - The Very Best Of (EMI)
- Robert Palmer - Don't Explain (Parlophone)
- Paul McCartney - Tripping The Live Fantastic (Mercury)
- Stevie V - Adventures Of Stevie V (Mercury)
- The La's - The La's (Go/Discs)
- The Beautiful South - Choke (Go/Discs)
- Inner City - Fire (Ten Records)
- Cliff Richard - From A Distance - The Event (EMI)
- Donna Summer - The Best Of (Warner Brothers)
- Harriet - Woman To Man (East West)

CHART ENTRIES

- Airplay Top 50**
- Enigma - Sadness Part 1 (31) (Virgin)
  - The Mission - Hands Across The Ocean (43) (Mercury)
  - del Ametri - Spit In The Rain (44) (A&M)
  - Roxette - Dressed For Success (45) (Parlophone)
  - Craig McLachlan & Check 1-2-1 - Almost Felt Like Crying (46) (Epic)

- Hot 100 Singles**
- Megabass - Time To Make The Floor Burn (73) (Brothers Original)
  - Inspiral Carpets - Island Head (EP) (75) (Cow/Wave)
  - Jon Bon Jovi - Miracle (80) (Vertigo)
  - Bad Boys Blue - Queen Of Hearts (82) (Cocoma/Ariola)

- Top 100 Albums**
- Phil Collins - Serious Hits... Live (3) (Virgin/WEA)
  - Whitney Houston - I'm Your Baby Tonight (9) (Arista)
  - Happy Mondays - Pills 'N' Thrills And Bellyaches (23) (Factory)
  - Michel Sardou - Le Privilege (25) (EMI)
  - Cliff Richard - From A Distance (The Event) (40) (EMI)

FAST MOVERS

- Airplay Top 50**
- Whitney Houston - I'm Your Baby Tonight (1-1) (Arista)
  - A-Fla - Crying In The Rain (2-3) (Warner Brothers)
  - London Beat - I've Been Thinking About You (4-4) (Arista/RCA)
  - Maxi Priest - Close To You (5-11) (10 Records)
  - Paul Simon - The Obvious Child (6-8) (Warner Brothers)

- Hot 100 Singles**
- London Beat - I've Been Thinking About You (1-1) (Arista/RCA)
  - Whitney Houston - I'm Your Baby Tonight (2-2) (Arista)
  - Pet Shop Boys - So Hard (3-3) (Parlophone)
  - The Righteous Brothers - Unchained Melody (4-4) (Mercury/Polydor)
  - Maria McKee - Show Me Heaven (5-6) (Epic)

- Top 100 Albums**
- Paul Simon - The Rhythm Of The Saints (1-2) (Warner Brothers)
  - ZZ Top - Recycler (4-4) (Warner Brothers)
  - Elton John - The Very Best Of... (5-5) (Rocket)

HOT ADDS

- Breaking Out On European Radio**
- The Vaughan Brothers - Tick Tock (CBS)
  - E.M.F. - Unbelievable (Parlophone)

YESTER HITS the Eurochart top five from five years ago. NOVEMBER 24 - 1985

- Singles**
- A-Ha - Take On Me (Warner Brothers)
  - Stevie Wonder - Part-Time Lover (Motown)
  - Simple Minds - Alive And Kicking (Virgin)
  - Elton John - Nikita (Rocket)
  - Jennifer Rush - The Power Of Love (CBS)

- Albums**
- Dire Straits - Brothers In Arms (Virgin)
  - Madonna - Like A Virgin (Sire)
  - Simple Minds - Once Upon A Time (Virgin)
  - Bruce Springsteen - Born In The U.S.A. (CBS)
  - Iron Maiden - Live After Death (EMI)

(advertisements)  
**WHETHER YOU ARE**

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**MUSIC & MEDIA**

### united kingdom

Most played records compiled on BBC stations and the major independents.

1. **Kylie Minogue** - *Step Back In Time*
2. **Whitney Houston** - *I'm Your Baby Tonight*
3. **The La's** - *The Sides*
4. **Kim Appleby** - *Don't Worry*
5. **Beautiful South** - *All Stars*
6. **Prince** - *New Power Generation*
7. **Bolinda Carlisle** - *We Wrote The Story Together*
8. **Robert Palmer & UB40** - *I'll Be Your Baby Tonight*
9. **Jason Donovan** - *In The End*
10. **Paul Simon** - *The Obvious Child*
11. **The Righteous Brothers** - *Uncle Sam's Mealy*
12. **George Michael** - *Wasting No Time*
13. **Black Box** - *Fantasy*
14. **The Mission** - *Walk Away From The Dream*
15. **Get A Minute** - *Just In The Rain*
16. **Roxette** - *Dressed For Success*
17. **A-Ha** - *Crying In The Rain*
18. **Jimmy Somerville** - *To Love Somebody*
19. **Craig McLachlan** - *I Almost Felt Like Crying*
20. **Blue Pearl** - *Little Sister*

### switzerland

Most played records on the national channel DRS 3 and the private stations, Radio Akusell, Radio 100, Radio Popsi, Radio Z and Radio 24. Compiled by Media Control, Basel.

1. **Lionel Richie** - *I'm Back Thinking About You*
2. **Maria McKee** - *Slow Me Heaven*
3. **Whitney Houston** - *I'm Your Baby Tonight*
4. **Steve Miller Band** - *The Joker*
5. **INXS** - *Susie Blue*
6. **Monte Love & Tom Image** - *I's A Shame (Pt. 2)*
7. **M.C. Hammer** - *How Do You Feel*
8. **Roxette** - *I Almost Felt Like Crying*
9. **BAP** - *All In Love*
10. **A-Ha** - *Crying In The Rain*
11. **Pet Shop Boys** - *So Hard*
12. **Maxi Priest** - *Come To You*
13. **Mary Kane** - *Badness*
14. **DNA feat. Suzanne Vega** - *Tom's Diner*
15. **Dee-Lee** - *Grains In The Heart*
16. **Leo Sayer** - *Hey De Ho*
17. **Marshall Realm** - *Vanishing Act!*
18. **Paul Simon** - *The Obvious Child*
19. **The Mice** - *Radio Star*
20. **Vanilla Ice** - *Ice Ice Baby*

### holland

Most played records compiled on the national stations Radio 2 and Radio 3 as compiled by Stichting Nederlandse Top 40.

1. **BB Queen** - *Sediment*
2. **Robert Palmer & UB40** - *I'll Be Your Baby Tonight*
3. **Enigma** - *Sadness Part I*
4. **Whitney Houston** - *I'm Your Baby Tonight*
5. **Leyers, Miché & Scaalder** - *Through Before*
6. **The Vaughan Brothers** - *Taxi*
7. **Eiton John** - *Suzanne Vega's Mealy*
8. **Tronckner Kacks** - *Wie Het Was Zin*
9. **Concrete Blonde** - *Joy*
10. **Olecia Adams** - *Get Here*
11. **Nigel Kennedy** - *Sing*
12. **George Michael** - *Freedom*
13. **Brigitte Karoline & Herma Peters** - *Dust*
14. **Prinzen** - *New Heaven Partners*
15. **Something Magnets** - *Paradise*
16. **Reine Frager** - *Just My Soul*
17. **The Righteous Brothers** - *Uncle Sam's Mealy*
18. **Leggy Pop** - *Can't*
19. **Stef Bos** - *Get Zijn Control*
20. **Wilson Phillips** - *House Of*

### germany

Most played records on the ARD stations and the major privates. Compiled by Media Control, Baden Baden.

1. **Lionel Richie** - *I'm Back Thinking About You*
2. **A-Ha** - *Crying In The Rain*
3. **BAP** - *All In Love*
4. **Marshall Realm** - *Vanishing Act!*
5. **Whitney Houston** - *I'm Your Baby Tonight*
6. **Pet Shop Boys** - *So Hard*
7. **Vaya Con Dios** - *What A Woman*
8. **M.C. Hammer** - *How Do You Feel*
9. **Jason Donovan** - *By Your Side*
10. **Jason Donovan** - *By Your Side*
11. **Enigma** - *Sadness Part I*
12. **DNA feat. Suzanne Vega** - *Tom's Diner*
13. **Eiton John** - *Suzanne Vega's Mealy*
14. **Maria McKee** - *Slow Me Heaven*
15. **New Kids On The Block** - *Tonight*
16. **Maxi Priest** - *Come To You*
17. **Charles D** - *Lewis' Love Dance*
18. **Vaya Con Dios** - *What A Woman*
19. **Ciff Ryland** - *Shoreside*
20. **INXS** - *Susie Blue*

### austria

Most played records on the national pop channel Ö3. Compiled by Media Control, Baden Baden.

1. **Will & The Power** - *It's All About You*
2. **Lionel Richie** - *I'm Back Thinking About You*
3. **Whitney Houston** - *I'm Your Baby Tonight*
4. **Dance With A Stranger** - *The Inside Man*
5. **Maxi Priest** - *Come To You*
6. **Craig McLachlan** - *Check It Out*
7. **Prince** - *New Power Generation*
8. **P.M. Sampson & Didi** - *Key We Love To Love*
9. **Steve Miller Band** - *The Joker*
10. **DNA feat. Suzanne Vega** - *Tom's Diner*

### france

Most played records on the AM and FM1 stations as compiled by Media Control, Strasbourg.

#### Radios Peripheriques (AM Stations)

1. **Michel Sardou** - *Maria Ivonne*
2. **Alain Souchon** - *Les Cabots*
3. **A-Ha** - *Crying In The Rain*
4. **UB40** - *Susie Blue*
5. **DNA feat. Suzanne Vega** - *Tom's Diner*
6. **Patrick Braud** - *Alors Regarde*
7. **Pauline Ester** - *Le Monde Est Rouge*
8. **Marc Lavatine** - *Ma Forêt*
9. **Paul Simon** - *The Obvious Child*
10. **Julien Clerc** - *Nouveaux Bébés*
11. **Alain Chamblot** - *L'Amour S'empare*
12. **Mecano** - *Une Femme Une Femme*
13. **Francis Cabrel** - *Tout Le Monde Te Pense*
14. **Jill Caplan** - *Un Cœur Non Serein*
15. **Ella** - *Qui Tu Pour Cis*
16. **Johnny Hallyday** - *Calico*
17. **Sylvie Mauran** - *Quart Tu Es*
18. **François Feldman** - *Petit Français*
19. **Blanc Brébret** - *Je Suis Joyeux*
20. **David Byrne & Stinson** - *Get Back*

#### Radios FM

1. **DNA feat. Suzanne Vega** - *Tom's Diner*
2. **Patrick Braud** - *Alors Regarde*
3. **INXS** - *Susie Blue*
4. **Maxi Priest** - *Come To You*
5. **Evry Ramirez** - *Amour L'Éternelle Part 1*
6. **Vanilla Ice** - *Ice Ice Baby*
7. **Gloria Nandini** - *Un Regarde In The Rain*
8. **Maria McKee** - *Slow Me Heaven*
9. **A-Ha** - *Crying In The Rain*
10. **Baccini** - *Cosmo Music*
11. **Maxi Priest** - *Come To You*
12. **Bornalindine** - *Un Jour Une Femme*
13. **Vanilla Ice** - *Ice Ice Baby*
14. **Gloria Nandini** - *Un Regarde In The Rain*
15. **Maria McKee** - *Slow Me Heaven*
16. **Paul McCartney** - *Wonderful Christmastime*
17. **Pet Shop Boys** - *So Hard*
18. **Bornalindine** - *Un Jour Une Femme*
19. **Maxi Priest** - *Come To You*
20. **Maxi Priest** - *Come To You*

### finland

Most played records on 25 private stations as compiled by Discopost Tampere.

1. **Jan Ban Jori** - *Soit O Garry*
2. **George Michael** - *Freedom*
3. **INXS** - *Susie Blue*
4. **Comptonic** - *La Radio*
5. **La Tramba** - *Accurat 1 Besoin*
6. **Ray Lu** - *Veikko*
7. **Whitney Houston** - *I'm Your Baby Tonight*
8. **Roxette** - *I Almost Felt Like Crying*
9. **DNA feat. Suzanne Vega** - *Tom's Diner*
10. **Diapason Pt. La Polla** - *Un Agamen En El Bordo*
11. **Onchic** - *World In My Eyes*
12. **New Kids On The Block** - *Tonight*
13. **Freddie Miles** - *Hi Ho Silver*
14. **Pet Shop Boys** - *So Hard*
15. **Something Magnets** - *Paradise*
16. **El Nore** - *Sauva*
17. **Arango** - *Like A Cowboy (Remix)*
18. **Radio Futura** - *Canzona Dei Anzi*
19. **The Police** - *Naïve Cowboy*
20. **Lo Sarcello** - *Naïve*
1. **Pekka Ruuska** - *Ruuska Käsi*
2. **OKJA** - *Ona Laitola*
3. **Arja Korhonen** - *Kanapaatola*
4. **Time For Nothin'** - *Nothin' For Nothin'*
5. **Lionel Richie** - *I'm Back Thinking About You*
6. **Kikka** - *Silva Vuosikon*
7. **Lois Lindgren** - *Ilman Sinä*
8. **Whitney Houston** - *I'm Your Baby Tonight*
9. **Arango** - *Like A Cowboy*
10. **Durake** - *Ona Tu Kukaan*

# MUSIC & airplay MEDIA TOP 50

**George Michael**  
the 2<sup>nd</sup> single  
**FREEDOM**  
CBS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	PUBLISHER
1	6	6	<b>I'm Your Baby Tonight</b>	Whitney Houston-Arista (Kee/Epic/Solar)		
2	3	7	<b>Crying In The Rain</b>	A+H- Warner Brothers (Screen Gems/EMI)		
3	2	17	<b>Don't Worry</b>	DNA feat. Suzanne Vega- ABM (Rondor Music)		
4	12	12	<b>I've Been Thinking About You</b>	Lionel Richie- Arista/RCA (Warner Chappell)		
5	21	21	<b>Close To You</b>	Maxi Priest- 10 Records (Various)		
6	8	7	<b>The Obvious Child</b>	Paul Simon- Warner Brothers (Paul Simon/Paterson)		
7	11	11	<b>Suicide Blonde</b>	INXS- Mercury (Edi Musik/MCA Music)		
8	7	8	<b>So Hard</b>	Pet Shop Boys- Parlophone (Cap Music)		
9	17	4	<b>I'll Be Your Baby Tonight</b>	Robert Palmer feat. UB40- EMI (Copyright Control)		
10	5	9	<b>Show Me Heaven</b>	Maria McKee- Epic (Famous/Esigen Music)		
11	14	8	<b>The Joker</b>	Steve Miller Band- Capitol (Warner Chappell)		
12	26	2	<b>New Power Generation</b>	Prince- Warner Brothers (Controversy Music)		
13	20	3	<b>Unchained Melody</b>	The Righteous Brothers- Verve/Polydor (MPL Communications)		
14	10	12	<b>Tonight</b>	New Kids On The Block- CBS (M Star/EMI A&M/A Lanolot)		
15	13	5	<b>You Gotta Love Someone</b>	Eiton John- Rocket (Big Big Music)		
16	16	12	<b>Have You Seen Her</b>	M.C. Hammer- Capitol (Unichappell/Busk It)		
17	32	3	<b>Don't Worry</b>	Kim Appleby- Parlophone (Copyright Control)		
18	15	14	<b>Kingston Town</b>	UB40- Virgin (Sparsa Florida)		
19	17	9	<b>Alles Em Lot</b>	BAP- Electrola (BAP Musikverlag)		
20	9	9	<b>Nah Nah Nah</b>	Vaya Con Dios- Arista (Vaya Con Dios/BMG Music)		
21	16	13	<b>Release Me</b>	Wilson Phillips- SBK (EMI Blackwood/Wilphal)		
22	18	7	<b>A Little Time</b>	The Beautiful South- Go/Discs (Go/Discs Music)		
23	25	5	<b>(We) Want The Same Thing</b>	Bolinda Carlisle- Virgin (Future Foundation/Shipwreck/Virgin)		
24	6	6	<b>Alres Regarde</b>	Patrick Braud- RCA (EMI Productions)		
25	23	9	<b>Jack Talking</b>	Dave Stewart & Spiritual Cowboys- RCA (Elgible/BMG/Rondor)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	PUBLISHER
26	24	23	<b>It Must Have Been Love</b>	Roxette- EMI (Jimmy Fun Music)		
27	22	11	<b>Ich Hab' Getrauert Von Dir</b>	Matthias Reim- Polygram (Kaporul Music)		
28	40	2	<b>Step Back In Time</b>	Kylie Minogue- Poly (All Boys Music)		
29	30	4	<b>Waiting For That Day</b>	George Michael- Epic (Morrison Leash/Westminster)		
30	9	14	<b>Praying For Time</b>	George Michael- Epic (Morrison Leash Music)		
31	NE	1	<b>Sadness Part I</b>	Enigma- Virgin (Dada Alpha/Hambo/Sage)		
32	33	3	<b>I'm Doing Fine</b>	Jason Donovan- PWL (All Boys Music)		
33	25	5	<b>Rhythm Of The Rain</b>	Jason Donovan- PWL (Warner Chappell)		
34	34	28	<b>What's A Woman</b>	Vaya Con Dios- Arista (Vaya Con Dios/BMG Music)		
35	42	2	<b>There She Goes</b>	The La's- Go/Discs (Go/Discs Music)		
36	35	3	<b>Little Brother</b>	Blue Pearl- W.A.U.M.P. Music/Bg Life (Sarsas/Bg Life/G Warner Chappell)		
37	43	2	<b>Fantasy</b>	Black Box- Groove Groove Melody (EMI Music)		
38	49	2	<b>In Fortune's Hand</b>	Clannad- RCA (Clannad Music/BMG Music)		
39	50	2	<b>The Secretary</b>	Sailor- RCA (ArWorks Music)		
40	36	18	<b>Vision Of Love</b>	Mariah Carey- CBS (Vision Of Love/Reem Jamini)		
41	39	13	<b>Soca Dance</b>	Charles D. Lewis- Polygram (Glem Music)		
42	38	8	<b>Rue Fontaine</b>	Marc Lavatine- Arrop (Arrop)		
43	NE	1	<b>Hands Across The Ocean</b>	The Mission- Mercury (BGM Music)		
44	NE	1	<b>Spit In The Rain</b>	del Amiri- ABM (PolyGram Music)		
45	NE	1	<b>Dressed For Success</b>	Roxette- Parlophone (Jimmy Fun Music)		
46	NE	1	<b>I Almost Felt Like Crying</b>	Craig McLachlan & Check 1-2, Epic (CBS/Warner Chappell)		
47	NE	1	<b>To Love Somebody</b>	Jimmy Somerville- London (Gib Brothers/BMG Music)		
48	28	4	<b>Don't Ask Me</b>	Public Image Limited- Virgin (Copyright Control)		
49	27	7	<b>Good Morning Britain</b>	Aztec Camera & Mick Jones- WEA (Warner Chappell)		
50	NE	1	<b>Sunshine On A Rainy Day</b>	Zoe- W.A.U.M.P. Music/BMG (Copyright Control)		



# hot 100<sup>®</sup>

## SINGLES



THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL - (PUBLISHER)	COUNTRIES CHARTED
1	1	12	<b>I've Been Thinking About You</b>	Londonbeat	Anxious/RCA (Warner Chappell)	UK, DB, NL, E, A, CH, S, DK, IR, N, SF, I
2	2	5	<b>I'm Your Baby Tonight</b>	Whitney Houston	Arista (Kear/Epic/Solar)	UK, DB, NL, E, A, CH, S, DK, IR, N, SF, I
3	3	7	<b>So Hard</b>	Pet Shop Boys	Parlophone (Cage Music)	UK, DB, NL, E, A, CH, S, DK, IR, N, SF, I
4	4	4	<b>Unchained Melody</b>	The Righteous Brothers	Verve/Polydor (MPL Communications)	UK, B, NL, IR
5	6	10	<b>Show Me Heaven</b>	Maria McKee	Epic (Famous/Ensign Music)	UK, DB, NL, S, PDK, IR, N
6	5	17	<b>Tom's Diner</b>	DNA feat. Suzanne Vega	A&M (Rondor Music)	FD, BE, A, CH, GR, I
7	45	2	<b>Fog On The Tyne (Revisited)</b>	Gazza And Lindsifarne	Best/RCA (Charisma)	UK, IR
8	13	8	<b>Une Femme Avec Une Femme</b>	Mecano	Ariola (Ba Ba Blaxi/BMG Music)	FB
9	19	3	<b>Don't Worry</b>	Kim Appleby	Parlophone (Copyright Control)	UK, IR
10	8	34	<b>Kingston Town</b>	UB40	Virgin (Sparta Florida)	FD, CH
11	10	7	<b>Crying In The Rain</b>	A-Ha	Warner Brothers (Screen Gems/EMI)	UK, FD, B, NL, A, DK, IR, N, GR, I
12	7	9	<b>Cult Of Snap</b>	Snap	Logic/Ariola (Fellow/Warner Chappell/Zomba/Son Of Logic)	DB, E, A, CH, S, N, SF, GR, I
13	40	3	<b>Fantasy</b>	Black Box	Groove Groove Melody (EMI Music)	UK, FE, IR
14	9	7	<b>A Little Time</b>	The Beautiful South	Go/Discs (Go/Discs Music)	UK, IR
15	18	13	<b>The Joker</b>	Steve Miller Band	Capitol (Warner Chappell)	DB, NL, A, CH, S, SF
16	17	3	<b>Sadness Part I</b>	Enigma	Virgin (Data Alpha/Mambo/Siegel)	D
17	43	5	<b>Petit Franck</b>	Francois Feldman	Phonogram (Mausik/Carole)	FB
18	15	8	<b>World In My Eyes</b>	Depeche Mode	Mute (Grabbing Hands/Sonet)	FD, E, CH, DK, SF
19	70	2	<b>Ice Ice Baby</b>	Vanilla Ice	SBK (Various)	D, CH
20	21	6	<b>Alors Regarde</b>	Patrick Bruel	RCA (14 Productions)	FB
21	38	3	<b>I'll Be Your Baby Tonight</b>	Robert Palmer feat. UB40	EMI (Copyright Control)	UK, B, IR
22	28	4	<b>Are You Dreaming ?</b>	Twenty 4 Seven	Freaky Records/BCM (Stop & Go Music)	DE, A, CH, DK, SF, I
23	14	25	<b>A Toutes Les Filles</b>	Felix Gray & Didier Barbevilien	Talar (Zone Musique)	FB
24	16	7	<b>Have You Seen Her</b>	M.C. Hammer	Capitol (Unichappell/Bust-It)	UK, DB, NL, A, CH, S, SF
25	12	3	<b>Step Back In Time</b>	Kylie Minogue	PWL (All Boys Music)	UK, B, IR
26	11	5	<b>Take My Breath Away</b>	Berlin	CBS (Warner Chappell/Famous)	UK, IR
27	23	30	<b>Verdammt, Ich Lieb' Dich</b>	Matthias Reim	Polydor (Kanguruh Musik)	DB, NL, A, CH
28	20	14	<b>Megamix</b>	Technotronic	ARS (Bogam/BMC Publishing)	UK, FD, CH, DK, IR, SF
29	29	10	<b>Suicide Blonde</b>	INXS	Mercury (Tol Muziek/MCA Music)	FD, B, NL, E, CH, PDK, S, GR, I
30	22	27	<b>What's A Woman</b>	Vaya Con Dios	Ariola (Vaya Con Dios/BMG Music)	FD, CH, GR
31	24	12	<b>Ich Hab' Getraeumt Von Dir</b>	Matthias Reim	Polydor (Kanguruh Musik)	D, A, CH
32	44	15	<b>What Time Is Love? (Live At Trancentral)</b>	KLF	KLF Communications (E.G./Zoo/Warner Chappell/Copyright Control)	DN, L, CH, DK, SF
33	30	13	<b>Praying For Time</b>	George Michael	Epic (Morrison Leahy Music)	FD, GR, I
34	31	16	<b>Blaze Of Glory</b>	Jon Bon Jovi	Vertigo (Bon Jovi/Pri/Warner)	D, A, CH, S, PDK, I

THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL - (PUBLISHER)	COUNTRIES CHARTED
35	39	8	<b>The Anniversary Waltz - Part One</b>	Status Quo	Vertigo (Various)	UK, DB, NL, DK, IR
36	37	7	<b>Hey Little Girl</b>	Mark Boyce	Epic (CBS Music/EMI Music)	F
37	34	18	<b>Soca Dance</b>	Charles D. Lewis	Polydor (Glem Music)	FD, A, DK
38	27	27	<b>I Can't Stand It</b>	Twenty 4 Seven	Freaky Records/BCM (Nanada/Freaky/Cat-Talk)	UK, DE, S, DK, GR, I
39	25	5	<b>(We Want) The Same Thing</b>	Belinda Carlisle	Virgin (Future Furniture/Shipwreck/Virgin)	UK
40	57	16	<b>Tonight</b>	New Kids On The Block	CBS (M.Starr/EMI April/A. Lancelotti)	FD, B, NL, A, P
41	62	9	<b>Thunderstruck</b>	AC/DC	Atco (J. Albert & Son)	DB, NL, CH, DK, IR, SF
42	82	2	<b>To Love Somebody</b>	Jimmy Somerville	London (Gibb Brothers/BMG Music)	UK, IR
43	83	2	<b>Cubik Olympic</b>	808 State	ZTT (Perfect Songs)	UK
44	41	5	<b>The Obvious Child</b>	Paul Simon	Warner Brothers (Paul Simon/Pattern)	UK, NL, IR
45	33	23	<b>U Can't Touch This</b>	M.C. Hammer	Capitol (Jobete/Bust-It)	FD, E, CH, DK
46	35	25	<b>It Must Have Been Love</b>	Roxette	EMI (Jimmy Fun Music)	D, A, CH, PDK
47	26	20	<b>Le Jerk!</b>	Thierry Hazard	CBS (CBS Music)	FB
48	67	2	<b>There She Goes</b>	The La's	Go/Discs (Go/Discs Music)	UK
49	32	23	<b>Close To You</b>	Maxi Priest	10 Records (Various)	FD, A, CH, DK, GR
50	52	15	<b>The Party</b>	Latino Party	Polydor (Copyright Control)	F
51	72	7	<b>Crazy For You</b>	David Hasselhoff	White Records/Ariola (Young Musikverlag)	D, A, CH
52	78	2	<b>Unbelievable</b>	E.M.F.	Parlophone (Copyright Control)	UK
53	59	6	<b>Marie Jeanne</b>	Michel Sardou	Trema (ART Music)	F
54	36	22	<b>It's On You</b>	M.C. Sar & The Real McCoy	ZYX/Mikuski (Wintrup Musik)	FB, E, A
55	77	8	<b>Rue Fontaine</b>	Marc Lavoine	Avrep (Avrep)	FB
56	42	5	<b>Working Man</b>	Rita MacNeil	Polydor (Copyright Control)	UK, IR
57	47	3	<b>Close To Me</b>	The Cure	Fiction (Fiction Songs)	UK, IR
58	46	13	<b>Groove Is In The Heart</b>	Deee-Lite	Elektra (Delovely)	UK, DB, CH, DK, GR
59	51	23	<b>Vous Etes Fous</b>	Benny B.	Vie Privee (Copyright Control)	FB
60	55	4	<b>Dressed For Success</b>	Roxette	Parlophone (Jimmy Fun Music)	UK, IR
61	95	2	<b>New Power Generation</b>	Prince	Warner Brothers (Controversy Music)	UK, NL, IR
62	50	15	<b>Avant De Partir</b>	Roch Voisine	GMA/Ariola (Ed. Georges Mary)	F
63	68	5	<b>Ultimo Imperio</b>	Atahualpa	Ginger Music (Ginger Music)	E, I
64	54	4	<b>I'm Doing Fine</b>	Jason Donovan	PWL (All Boys Music)	UK, B, IR
65	53	19	<b>Naked In The Rain</b>	Blue Pearl	W.A.U./Mr. Modo/Big Life (E.G. Music/Copyright Control)	DB, A, CH, S, GR
66	63	16	<b>Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini</b>	Bombalurina	Carpet (Campbell Connolly & Co)	D, A, DK
67	60	17	<b>We Love To Love</b>	P.M.Sampson & Double Key	CBS (2nd Hand Music/Siegel)	D, A, P
68	48	23	<b>Ooops Up</b>	Snap	Logic/Ariola (Minder/Warner Chappell/Zomba)	FD, CH, DK, GR, I

THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL - (PUBLISHER)	COUNTRIES CHARTED
69	61	8	<b>Blue Velvet</b>	Bobby Vinton	Epic (Chappell Morris)	UK
70	74	2	<b>Dance Computer 3</b>	Mastermixers Unity	NBS (Not Listed)	B
71	66	2	<b>Black Cat</b>	Janet Jackson	A&M (Black Ice Music)	D, CH, S, DK, N
72	85	2	<b>Spit In The Rain</b>	del Amitri	A&M (PolyGram Music)	UK
73	NE		<b>Time To Make The Floor Burn</b>	Megabass	Brothers Original (Various)	UK
74	71	3	<b>Tom's Diner Rap</b>	After One	ZYX (Rondor Music)	D
75	NE		<b>Island Head (EP)</b>	Inspiral Carpets	Cow Dung/Mute (Chrysalis Music)	UK
76	73	6	<b>En Del Av Mitt Hjarta</b>	Tomas Ledin	Record Station (Acosta/Sweden Music)	S
77	49	5	<b>Kinky Afro</b>	Happy Mondays	Factory (London Music)	UK
78	100	2	<b>Frente A Frente</b>	Chico & Roberta	Carrere (Carrere)	F
79	69	6	<b>More</b>	The Sisters Of Mercy	Merciful Release/WEA (EMI/Eldritch/Lost Boys/Rightsong)	UK, D
80	NE		<b>Miracle</b>	Jon Bon Jovi	Vertigo (Bon Jovi/Pri/Warner)	UK, D
81	79	3	<b>Candy</b>	Iggy Pop	Virgin USA (James Osterberg/Bug)	B, NL
82	NE		<b>Queen Of Hearts</b>	Bad Boys Blue	Coconut/Ariola (A La Carte Music)	D, SF
83	NE		<b>Let's Swing Again</b>	Jive Bunny & The Mastermixers	Music Factory Dance (Various)	UK
84	NE		<b>Sucker DJ</b>	Dimples D.	FBI (ARL Music/Screen)	UK, I
85	56	10	<b>Ritmo De La Noche</b>	Lorca	Carrere (Pink/Hanseatic)	FB
86	91	3	<b>The Invisible Man</b>	Dance With A Stranger	RCA (BMG Music)	D, A
87	81	5	<b>Rien Que Pour Ca</b>	Elsa	GM/BMG Ariola (Ed. Georges Marie)	F
88	NE		<b>Hands Across The Ocean</b>	The Mission	Mercury (BMG Music)	UK
89	90	2	<b>Little Brother</b>	Blue Pearl	W.A.U./Mr. Modo/Big Life (Sarawati/Big Life/E.G./Warner Chappell)	UK, IR
90	58	23	<b>Maldon</b>	Zouk Machine	Ariola (Virgin Music)	F
91	NE		<b>He Lekker Beest</b>	Isabella A.	CNR (Colour)	B
92	96	2	<b>Le Donne Di Modena</b>	Francesco Baccini	CGD (Insieme)	I
93	NE		<b>Born To Be Wild</b>	Steppenwolf	MCA (MCA Music)	B, NL
94	76	8	<b>Never Enough</b>	The Cure	Fiction (Fiction Songs)	D, CH
95	NE		<b>Tears Of The Earth</b>	David Hallyday	Phonogram (Scotti Brothers)	F
96	NE		<b>Love Takes Time</b>	Mariah Carey	CBS (Vision Of Love/Been Jammin')	UK, NL
97	RE		<b>I've Got You Under My Skin</b>	Neneh Cherry	Circa (Warner Chappell)	D, NL
98	88	5	<b>Love Is Such A Lonely Sword</b>	Blue System	Hansa/Ariola (Hanseatic)	D, A
99	98	2	<b>Nao Ha Estrellas No...</b>	Rui Veloso	EMI (EMI Music)	P
100	64	4	<b>Waiting For That Day</b>	George Michael	Epic (Morrison Leahy/Westminster)	UK

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.  
 ○ = FAST MOVERS    NE → = NEW ENTRY    RE → = RE-ENTRY

# VANILLA ICE

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# Eastern Europe And The French Invasion

**Why have French radio stations responded so quickly to the challenge of Eastern Europe? Is it for the political Kudos, the money, to promote French-language product or pure altruism? For, as Jacqueline Ecarrat reports, most of those involved have a mixture of motives.**

One reason for the French radio invasion into Eastern Europe is the way the French radio industry has developed at home. During the last decade there has been an explosion of amateur, turning quickly professional, FM stations invading the airwaves. If NRJ can start up in an attic, why should a major European radio network not rise from the ashes of the Cold War? Add geographical proximity, overwhelming confidence and sound financial backing and the strictly long-term opportunities are too good to miss.

The entrepreneurs heading east fall roughly into three groups: firstly, the smaller private humanitarian/political initiatives such as the Bucharest station set up by Paris's *Radio Nova* and *Actuel* magazine (*Radio du 22 December*, one of the first on the air in Romania and keeping a typically low profile. Another example is *Radio Pologne*, the station created by regional FM station *Radio 2*, which went to Poland last February with the aim of filling Polish supermarkets with the local produce of Bourg-en-Bresse.

At the other extreme, *Radio Nostalgie*, backed by the French government through *Radio Monte Carlo* and *Suifra*, announced a long-term agreement last April with *Gosteleradio*, the Soviet Union's broadcasting company, to put *Nostalgie* on the air in Moscow.

Similarly, France's public network *Radio France* (which had previously exchanged cultural programmes with *Gosteleradio*, as did Georges Polinski's Kiss FM) and *Radio France International* (RFI) established stronger links with *Gosteleradio* networks such as *Radio Mayak*.

In between lie the French commercial stations which see Eastern Europe in the wider context of

long term European development. They are not there simply as cultural ambassadors - their motives are largely commercial. Although initially forced to relay their own French-language programmes, the ultimate aim, legislation permitting, is to broadcast locally produced programmes in the station's native language. All the major French stations are implicated, although leaders RTL and NRJ would appear to be biding their time.

However, given the economic, political and legal instabilities of each country, the French stations do not expect to see any real profits for a number of years. The current emphasis is on adventure and risk. The greatest risk would appear to be Romania (every station - apart from *Fun Radio* - has a "we were offered a station in



Mirjana Robin

Bucharest but turned it down shortly"), followed by the Soviet Union, whose potential is too tempting to resist. Poland and Czechoslovakia are classed as theoretically safer bets.

"The first independent radio in Romania" is how *Mirjana Robin* describes Fun's station at the University of Bucharest. As Fun's director of information and development she was largely responsible, together with president Benoit Sillard, for getting the project under way last January and keeping it going. The station, owned by *Fun Radio* (70%), University students (30%) and a Romanian travel agency (10%), was created after Sillard arrived with food, clothing, medical supplies and broadcasting equipment at the end of December.

"The station was closed down for four days in May, just before the first elections. That was no coincidence, material disappear-

ed, we lost the studio and the team was threatened," says Robin. "But in two days we had found a new home, installed a new studio and were back on the air at 06.00 on the Monday after the elections. We remain essentially *Fun Radio* - broadcasting youth music - but with a team there to make local programmes, which include

## POLAND

- Population: 38 million
- Currency: Zloty
- Exchange rate: US\$ 1 = Zloty 9,500; £ 1 = Zloty 18,100 (Note: in January, 1989, the official rates were: \$1 = 502 zt; pound sterling = 904 zt.)
- Average annual income: Zloty 2.7 million
- Annual unit sales (1989)/Current price: Single 5m Zloty 1,200; 2,000 (average 1989)
- LP 4m US\$ 1.58-2.10
- MC 8.5m US\$ 1.04-1.58
- CD 35,000 US\$ 5.28-8.42
- Leading booking agencies/concert promoters: Pagar (Polish Artists Agency); Polish Jazz Society; United Entertainment Enterprises; Baltic Artists; Estrada Pomanska; Stoleczna Estrada; Estrada Krakowska; Birau Uslug Promocyjnych.
- Copyright society: ZAIKS
- Length of copyright protection: Authors/composers/publishers - 25 years after death; if two or more authors, 25 years after death of last survivor; producers - none.
- No. of TV sets: 13m, SECAM.
- Radio/TV broadcasters: Polish Radio, Warsaw based, state-owned, four channels; Radio Solidarnosc; Radio France Internationale and several small stations now starting; Polish TV, two channels.
- Pressing/duplication: Nagrania (5.5m LP, 6m MC annually) is major operator. No CD manufacturing. Total national output: 5m LPs, 8.5m MCs.
- Blank tape levy: none.
- Leading domestic artists: Maryla Rodowicz; Zdzislawa Sosenka; Czeslaw Niemiec; Jerzy Polomski; Irena Santor; Lolo Szarfman; Mieczyslaw Szczesniak; Przemyslaw; Balkan Electric; De Mondo; Ziojka.

The Polish music industry is on the threshold of significant change with Polskie Nagrania and Impress about to be privatised. Though private companies have existed here for years, they are now having to cope with severe difficulties, including shortages of studios and joint ventures with Western companies, including Japan, are being seen as a way ahead. Many companies are trying to make do with foreign material produced in Poland under licence, which has led to a shortage of Polish recordings.

Domestic repertoire is now urgently needed to feed a potentially large market. The many Polish rock bands, mainly heavy metal, have herds of fans, but few recordings.

The relationship between the media and the record industry remains poor, even though radio and TV are vital for launching recorded music. And promoters insist that concerts in Poland are unprofitable (high cost of venue rental, power and transport) unless tickets are priced ridiculously high.

In the meantime, bootleg recordings flourish, untroubled by the authorities. Pirates transfer CD recordings of world hits to cassettes and sell them for the equivalent of US\$ 1.50.

Roman Waschko.

cultural and news magazines - entirely in Romanian, 24 hours a day."

And the political difficulties? "In an unstable situation it is normal to be unstable. We are completely legal - nothing is going to stop this station, but the whole country is unstable. It is not any more difficult for us. We have

problems in as much as the staff changes constantly, students leave, and so on, but that is only to be expected."

**Radio Malopolska Fun** went on the air in Cracow in Poland in January. Created together with ex-members of *Solidarity's* clandestine radio station, it broadcasts throughout the southern half of the country. "We are the only independent Franco-Polish station to exist in Poland, and I have good reason to think that we will remain the only one in Poland for some time," comments Robin. A second station was opened in Warsaw at the beginning of September. Both broadcast FM programmes, relayed by satellite for France. "But once the new audiovisual legislation, currently delayed, is passed, we will be authorised to broadcast local programmes 24 hours a day."

In retrospect, "It was extremely difficult, but at the same time extremely easy to open these stations," she says. "We know a certain number of people in the East. Before they were the opposition, now they are in power. Benoit Sillard has very good connections and I myself was co-responsible for the Eastern European section at RFI for a number of years. Obviously our contacts helped!"

Fun which also broadcasts its chart show weekly on *Radio Mayak* (*Gosteleradio* network) in the Soviet Union, plans to open a station in Moscow shortly. Programmes will be produced locally in the Russian language in Bratislava's capital of Czechoslovakia. Fun has been working in collaboration with a team of students (from the organisation *Slovakia Against Violence*) since May. The programmes are once again relayed by satellite, but with some already produced locally in the Slovak language.

Future projects include stations in Bulgaria, Yugoslavia (a mini-network, broadcasting in several languages) and Hungary. These are planned for 1991. "Our initial aim was to mount several coups to show that we were capable of being taken seriously. Now we have to consolidate our position. The eventual network will be significant!"

The activities of *Europa Plus* (Europe 1 (34%), Georges Polinski (33%), Caisse de Depots (23%), Quest France (10%) have well documented over the last six months. *Europa Plus* Music has been broadcasting 16

hours daily since September 3. As Martin Brisc, responsible for *Europa Plus's* overseas development comments: "It is a very complicated business and it is no easier now than it was before. In

Moscow we have at least one million listeners, but no precise figures available yet!"

In Czechoslovakia, *Europa Plus Prague*, on the air since March 21, broadcasts *Europa 2*

## CZECHOSLOVAKIA

- Population: 15.6 million
- Currency: Kopeck/Czechoslovak crown
- Exchange rate: US\$1 = Kcs 154.4 £1 = Kcs 30
- Average annual income: US\$ 1,000
- Annual unit sales (1989)/Average retail price: Single 2.2m US\$ 0.80 LP 10.1m US\$ 3.30 Cassette 2.8m US\$ 6.70
- Total retail sales value: US\$ 68.6 million.
- Record companies: Supraphon (Prague), state-owned with 70% of market, own studios, major exporter; Opus (Bratislava) state-owned, most important record company; independent labels covering all music styles, some with own studios.
- Recording studios outside record companies: OR Studio (Prague); Studio C Music Studio (Bratislava).
- Leading music publishers: Supraphon (biggest catalogue), Pranton Bonton, Editions Prague, Uher Publishing, Orion (all Prague), Opus (Bratislava).
- Major retailers: state-owned *Supraphon* (160 specialist record stores); state-owned *Opus* (30 specialist outlets in Slovakia); Panton and independent *Bonton* (in Prague). Book shop chain *Knizka* also sells records and cassettes.
- Leading booking agencies/concert promoters: Pragokoncert (Prague), Slovonkoc (Bratislava), Multisonic, Orion and Art Production K (all Prague).
- Copyright societies: CSA (authors' rights protection/performing and mechanical rights), Integram (protection and collection for interpreters and producers)
- Length of copyright protection: Authors/composers/publishers - 50 years; producers - 50 years (since July 1, 1990).
- No. of TV sets: 4.5m, SECAM.
- Radio: Radio Czechoslovakia and Radio Prague, both state-owned, broadcasting on AM, FM and SW; French-owned *Europa 2*, in Prague only; FM; Radio-free Czech/Czechoslovakia Television 3 channels nationwide.
- Pressing/duplication: Gramofonovo Zavedy, near Beroun, the country's only pressing plant. Formerly part of Supraphon, independent since January 1990. Manufacturers for all Czech record companies and foreign clients. Annual unit capacities: LP, 10.5 m, single, 3 m; MC, 3 m; CD, 4m. Cassettes also duplicated by smaller companies.
- Blank tape levy: on audio/cassettes scheduled for January, 1991.
- Leading domestic artists: Jaroslav Pulkov; Petr Palko; Gorazd; Michael Kocab & Prazsky Vyber; Bara Basikova; Richard Muller & Banquet; Peter Nagy; Vaso Patolci; Pocer; Karl Gott; Jiri Karna; Maria Kubisova; Helena Vondracikova; Karel Kryl; Jaroslav Hruška; Laura & her Tigers; CLASSICAL: Czech Philharmonic Orch; Prague Symphony; Smetana Quartet; Prague Chamber Orchestra.

Since the turn of the year, the Czech music scene has altered as much as the political/economic situation. Singers and groups previously banned are now free to perform live and on record and a number of artists have returned from exile.

The changes have seen the breaking of state monopolies in record and music publishing, and concert promotion, with the private sector now mushrooming. Imported/licensed product is still rare, with Czech currency not yet convertible. Imports account for around 10% of total sales but should increase quickly over the next two years.

Major companies from the West, including CBS and EMI, are expected to launch Czech-based operations, and a growing number of smaller Western indie are now releasing product here. With much more product available, and an increase in the range of other consumer goods now openly on sale, a top album will sell around 30,000 units, and pre-recorded cassettes and CDs are starting to take larger slices of the market.

The first independent radio stations have come on air and the first national indie, *Radio Voz*, should start by the year's end. Peter Belohlavek

programmes 24 hours a day and hopes to be broadcasting in the Czech language by the end of September. This depends on the new media laws currently under discussion. "The most difficult thing is to be in an 'on-hold' situation," says Brisc.

The group is also waiting for new media laws to be passed in Hungary before signing any contracts there. Meanwhile, the proposed project with the East German youth radio station *DT64* has been thwarted by German reunification which has thrown East German radios into the competitive West German sector. However, *Europa 1* is not relinquishing its European ambitions: "We are currently investigating other projects in Germany, it is a very promising market."

**RFM and M-Radio** (created by B-COM, 70% owned by Pierre Bellanger, president of Skyrock) announced protocol agreements in Russia and Poland some months ago, but, to date, neither station has started broadcasting. Although they have now been given administrative approval, the media laws are also waiting for new stations to be passed in both countries, before being allocated frequencies.

As Andrew Manderstam, president of RFM explains: "We have had the approval of the ministry of post and telecommunications for our transmitters in Leningrad and Moscow, including the allocation of the frequency in Leningrad. We are still waiting for clarification on various items, such as news authorization. It now appears that the local town council has to give its approval too. We are very cautious in predicting what will and will not happen."

Manderstam, who originally expected to be in the air in May, prefers to see the advantages of the situation: "In the meantime, some of our competitors have been operating on temporary frequencies. We do not want to do this. We feel that the market in the Soviet Union is still very underdeveloped and that any operator there is going to be investing in the future and not in the present. We would like to be on a permanent frequency on a permanent basis."

He sees the development of RFM Soviet Union following three distinct phases: first getting the transmitter up and occupying the frequency with RFM France programmes 24 hours a day on

FM; secondly, integrating local Russian advertising, and thirdly, programming in the Russian language.

RFM is also planning to buy into an unnamed Polish station which should be on the air by November, possibly to be called RFM Poland. "It would not be a simple relay of our programmes," Manderslam explains. "They may decide to bridge some of their early-morning programming by their plugging into ours, but they are much more into Polish-language programming. We would be bringing them our expertise as consultants and possibly work with them on their musical programming. The audience target will be wider than in the Soviet Union because there is not so much competition."

Pierre Bellanger's M-Radio, having gained the administrative seal of approval from the govern-

ment, hoped to go on the air in Moscow and Poland in October. In the Soviet Union, the plan is to develop a network of stations in Moscow, Kiev and Leningrad. The brief is ambitious: "To encourage a new musical culture by creating a new style of radio for the perestroika generation."

"The M stands for 'molodej' the Russian word meaning generation, wave and order. It will be music of the new generation, the new wave, the new order." Slogans such as 'M-Radio, the first free Soviet Radio' and 'Music For The New Generation' get the message across.

"We will be the first free station in the Soviet Union," Bellanger enthuses. "Time slots enforced by state organisations on French operators, notably Nostalgie and Europa Plus - that is one category. But we intend to construct a national network with new frequen-

## BULGARIA

- Population: 8.9 million
- Currency: Lev
- Exchange rate: US\$ 1 = Lv 0.76; £ 1 = Lv 1.49
- Average annual income: US\$ 2,450
- Annual unit sales (1988): Average retail price: Single 413.000 US\$ 0.75 EP 48.000 US\$ 2.25 LP 1.363m US\$ 3 MC 1.04m US\$ 0.50 CD 15.200 US\$ 30.
- Total retail value: US\$ 16.4 million.
- Record companies: state-owned Balkantone Records (Sofia).
- Music publishing: state-owned Binko, also Balkantone and Rhythm.
- Major retailers: Knigozastorantane (also a major book store chain); TSUM (central universal store); Merkuri; Perlovet. Few specialist retail outlets (four in the capital, maybe 15 outside).
- Leading booking agencies/concert promoters: Srazubane Muzika; Impresarska Direktia; plus an increasing number of small privately-owned operations.
- Copyright society: Justor (authors' society).
- Lengths of copyright protection: authors/composers - lifetime plus 50 years; publishers - 25 years; producers - none.
- No. of TV sets: 2.1m, SECAM.
- Radio: Bulgarsko Radio (four national and six local channels).
- TV: Bulgarska Televizija (two channels); Centralno Televidenie (one channel, transmitted from Soviet Union).
- Pressing/duplication: SF Balkantone; annual capacity, 5m LPs, 2m MCs; DZLU: 300,000 CDs; SFP: Ilijanovskii Nositeli; Dragor: 3m MCs.
- Blank tape levy: none.
- Leading domestic artists: POP: Lili Ivanova; Vasil Naidenov; ROCK: FSB, Faruk, Ahat, Era, Milena Slavova, Nova Generatsia, Control.

The Bulgarian music scene is poor in terms of organisation and international publicity. Key positions in all areas of the entertainment business are monopolised by the state and all stores carry the same Balkantone imported and, occasionally, introduced titles from neighbouring countries.

Balkanton has its own problems too, not least the shortage of vinyl and paper. The company is increasingly looking to

forge links with operations in the West.

The new political situation has meant many private/independent retailers setting up in business, but they find the going tough. Home taping is a serious problem. It is estimated that 80% of blank tapes sold in Bulgaria are used to duplicate LPs and CDs from the West, which are later sold in private shops or on the streets.

Chavdar Chendov.

## YUGOSLAVIA

- Population: 22.6 million
- Currency: Yugoslov Dinar
- Exchange rate: US\$ 1 = Dinar 10; £ 1 = Dinar 21
- Average annual income: Hard to compute; inflation ran at 1000% early 1990
- Annual unit sales (1989): Single 4m LP 2.4m US\$ 10 MC 10.8m CD 300,000
- Total retail sales value: No accurate figure available
- Record companies: RTB Records (Belgrade); Jugoton (Zagreb); RKP (Ljubljana).
- Leading music publishers: Favorite Music; JEM (Jugoton Editio Musicae); RTB Music; RTV (Ljubljana); Zabavne Melodije-DSH.
- Major retailers: Approximately 1,200 retail outlets, ranging from department stores to small specialist shops, but no dominant traders. Cassettes also sold through Jugopetrol gas stations.
- Leading booking agencies/concert promoters: Cankarjev Dom Cultural Agency; Kompass Concerts; Ropot Promotion; Ygokonzert; Zagrebkoncert.
- Copyright society: Composers' Association of Croatia, Zagreb.
- Length of copyright protection: authors/composers/publishers - 50 years; producers - 50 years.
- No. of TV sets: 4m, SECAM
- Radio: Jugoslovenska Radiotelevizija (JRT); Radiotelevizija Belgrade; Radio Belgrade; Radiotelevizija Ljubljana; Radiotelevizija Novi Sad; Radiotelevizija Zagreb; Radiotelevizija Yugoslavia.
- TV: Jugoslovenska Radiotelevizija (JRT); plus stations in other major cities, including Belgrade, Pristina, Skopje and Zagreb.
- Pressing/duplication: Jugoton Records (Zagreb); Helidon Tovarna Gramofonski (Ljubljana).
- Blank tape levy: none.
- Leading domestic artists: ROCK/POP: Bajaga & The Instructors, Fish Soup, White Button, Hari Yata Hati, Tjelt, FOLK: Lepa Brena, Miroslav Ilic, Vesna Zmijanac.

Although not a member of the Warsaw Pact or the CNEA for 40 years, the revolutionary upheaval taking place in the rest of Eastern Europe is leading to radical changes in Yugoslavia, which has also been suffering from inflation and political instability.

The music market is dominated by RTB Records, Jugoton and PKP RTV, with an increasing number of small labels now emerging.

There are no domestic CD manufacturing facilities but RTB is pressing its own CDs in

Germany and Austria under its own label. Both RTB and Jugoton import and sell a wide range of mid-price and budget CD titles from Western Europe.

Top local folk acts sell between 200,000 and 500,000 units of a new album, with 'average' acts in this genre selling around 50,000. Western titles are generally available, licensed through Jugoton and RTB. Artists such as U2, Sting, Bruce Springsteen and Dire Straits sell around 50,000 units per title, and releases are often simultaneous with the rest of the world.

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## French music industry in general?

Bellanger has approached a number of record companies, notably CBS and PolyGram with a view to joint shareholding or a collaboration, but as yet no agreements have been signed. "There is a symbiotic relationship between radio and record companies. If a radio is there, they will follow. There is certainly a tremendous opportunity for them. It is important that listeners can buy what they hear and at the moment they cannot."

**Promoting French product** M-Radio Soviet Union will be relatively young orientated with locally made programmes pre-

## ROMANIA

- Population: 23 million
- Currency: Lei
- Exchange rate: US\$ 1 = Lei 21; £ 1 = Lei 38
- Average annual income: unknown
- Annual unit production/Average retail price: LP 8m US\$ 10 MC 1m US\$ 4.76
- State owned Electrecord no longer produces singles 'for commercial reasons', CD production planned for near future. Average retail price not known.
- Record companies: Electrecord headquarters and studios in Bucharest.
- Recording studio: Electrecord's studio uses Orvo tape for pop and rock music and Ampex for classical. Romania does not produce any blank tape.
- Music publishing: Editura Muzicala.
- Major retailers: No specialist music stores; main outlets are music departments within general stores, including Muzica, Romantia and Sinfonia in Bucharest.
- Leading booking agencies/promoters: Official department of culture agency is Romstar, previously known as Aria.
- Copyright society: A national committee recently founded by writers and musicians. Copyright protection is a confused issue. Electrecord does not have exclusive rights contracts with artists. They are paid on estimated sales when recordings are completed.
- Radio: Radio Bucharest has three channels, including one aimed at the youth sector.
- TV: Central TV station in Bucharest has one national and one local channel. There is a growing number of local independent operators which broadcast after the national channel has closed down.
- Blank tape levy: none.
- Leading domestic artists: POP: Angela Similea, Loredana Groza, Gabriel Costabia, Catalin Crisan, Gabriel Dorobantu, Silvia Dumitrescu, Imbela Dagher; ROCK: Holograf, Iris, Copacil, Riff; Pro Musica: FOLK: Irina Lughin, Maria Ciobanu. The classical genre is a big seller worldwide, notably through works of the Romanian Philharmonic Orchestra, Dan Giorjov, Cristian Mandeal, Horia Andreescu, Eugenia Miodoveanu, Heana Corbuzia and Radu Lupu.

Following the radical changes of the past 18 months, the Romanian music and entertainment industry is adapting slowly.

Electrecord, the national label/record company, continues to manufacture with outdated equipment and is often lacking replacement parts for its ageing machinery. The company has plans, and finance forthcoming as a result, to set up a new multi-purpose recording, administration and manufacturing complex, including a CD plant.

Live music has flourished since the revolution, with the many Romanian festivals un-

dermining the Russian language and with a target audience identical to that of Skyrock. The music will combine pan-European and Russian sounds. "We will reflect the evolution of Russian music and we will be playing Russian music that will not necessarily have been released yet in the Soviet Union. Therefore, there is a reason for record companies to be there too," Bellanger explains. "But the amount of Russian music played will depend on what the public wants. At the moment they want foreign music

as much as new Russian music. So there is as much interest for record companies to exploit their back catalogues as for developing new artists."

Exporting French-language music is the larger context of French culture may be among the objectives of Radio Nostalgie and Radio France International, it is hardly a major consideration for Fun Radio Europa Plus or M-Radio.

As Bellanger comments: "French music will be presented as part of our European music of-

fering. Obviously we will be doing some operations with French artists, which will help French culture and the record industry in general. But our spirit is one of discovery rather than propaganda."

Europa Plus, (relying the Anglo-Saxon product, or broadcasting in the native language) sponsored the Rolling Stones August concert in Prague, linked the Fete de la Musique in Paris, Prague and Moscow last June, and is likely to have a hand in pro-

ducing some of the French artists who will be invited to perform in future operations, but exporting domestic product has never been one of Europe's top priorities. However, Brisse has frequently remarked that French record companies have been to slow to rise to the challenge presented by the new market.

Fun Radio, whose current music programming contains 20-25% domestic product, also involves French artists in promotional events but the exportation

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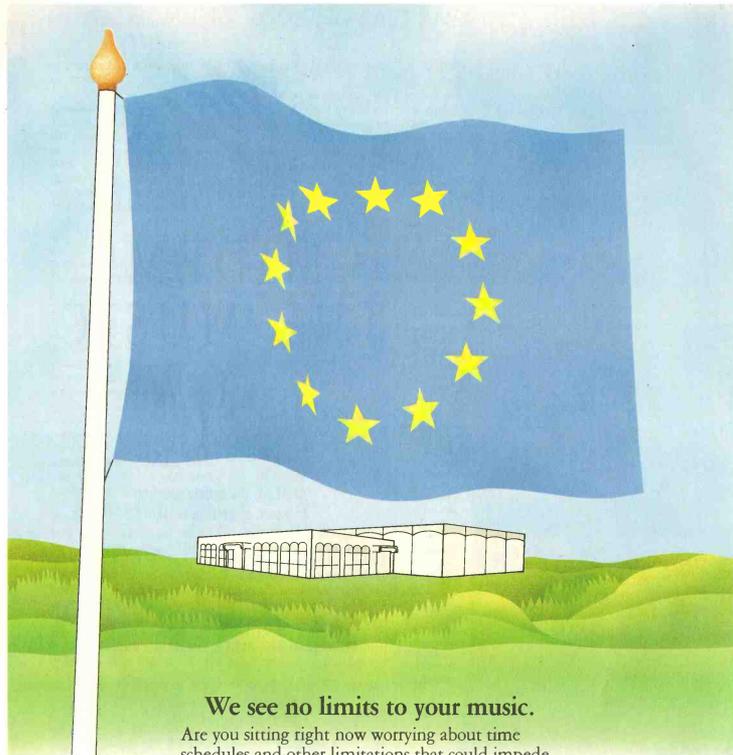
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# Media Legislation - The Story So Far

*1990 has been an important year for media developments in Scandinavia, still seen by many as the most regulated region in Western Europe. David Rowley assesses the impact of the changes so far.*

**D**espite the moves to liberalise Scandinavian media law, there are many vestiges remaining of the state monopolies of the past (and, in Sweden, of the present). But there is light at the end of the tunnel, even though at times it may seem very dim.

### Sweden

The most significant event overall has probably been the "OK in principle" given to commercial terrestrial TV. In September, the ruling Social Democrats gave the go-ahead for all-party discussions on the introduction of some kind of commercial TV, either within the current Sveriges TV two-channel structure or in the shape of a new channel.

Although the same Social Democrats made no mention of radio (there is no legal commercial radio in Sweden), observers, particularly the private "naer-radio" local radio stations, believe with the TV barrier down, commercial radio will eventually come.

Currently, the naer-radios are de facto commercial stations - only without the commercials. The system, which to outsiders seems bizarre, is based on almost feudal lines, with each station's operating expenses paid by a backer or benefactor. These backers, predominantly religious, political or union groups, receive airtime in

return to put their case, sometimes in the form of advertising spots or jingles.

There are, of course, many stations that have no further ambitions other than to be simple community stations. But there are a number, such as the SAF-backed stations in Stockholm, Gothenburg and Malmö, which are the 'heirs apparent' to modern commercial radio when it is introduced.

Of course, not everybody has been content to sit back and allow the small space of Swedish politics to take its course. Radio Nova in Vagnharad, about 80 kilometres south of Stockholm, has directly challenged the Swedish law by beginning to broadcast a full schedule of advertising, starting back in June.

As well as declaring the Swedish laws on advertising "un-constitutional", the station made it plain its decision was a result of "economic necessity". But, nevertheless, the Nova situation has become the subject of intense media interest and is a political embarrassment which refuses to go away.

The local radio body, Naerdionamiden, which is meant to regulate these stations, has made futile attempts to stop Radio Nova. It has cancelled its backers' broadcast licences at the rate of one a month. However, Nova has around 12 different backers (a luxury few other stations of this kind have), and with five of these down at the time of writing, they still have another seven to go.

In the meantime, everyone else is sitting in the wings, waiting for politics to take its course. Many of them believe this will lead to the ousting of the Social Democrats at next September's elections and their replacement by a coalition of

centre and right wing parties, all of whom have declared themselves publicly to be in favour of radio advertising.

### Norway and Denmark

In neighbouring Norway and Denmark there are hundreds of private local stations which are able to broadcast advertising. But the hangover of state control still lingers.

In each country, since local radio came out of its trial period, commercial radio stations have been burdened with a special levy on advertising income.

stations such as Radio 1 in Oslo and The Voice, Radio Vihoug and Uptown in Denmark. In addition, certainly in Denmark, stations which are genuinely serious commercial operations have kept the stations themselves as financial shells, with ad revenue going to subsidiary companies which are not liable for the tax or with sales made at artificially low rates. The reality is that income from the tax has been lower than expected and has put a harsh burden on stations which are still very much at the development stage.

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The theory is that the successful, profitable stations pay a proportion of their profits into a general fund. Stations which are either non-commercial, community based, or in financial difficulty, can apply for a subsidy from this fund and stay in operation.

The reality is vastly different. The general public has largely ignored the well-meaning community stations and completely embraced the straight-ahead pop

In Denmark, particularly, radio as an advertising medium suffered badly from the introduction of the commercial TV station TV2 in 1988, which began attracting a vast amount of the ad revenue. Although Norway has not had to contend with the introduction of commercial TV yet, things have still been hard. A survey by the local radio body, the Norsk Radio Forbund, found around half of the country's 300 odd stations embraced the straight-ahead pop

continues on page 31

(advertisement)

**No. 1 in GOTHENBURG**

**ICB Inner City Broadcasting P.O. Box 11335, 40427, Gothenburg Sweden Phone 46(0) 31.155172 Fax 46(0) 31.629494**

# Watching The Clock - Breakfast Shows

Scandinavian radio stations, with the exception of Finland, are awaiting changes in media legislation, which are likely to have wide reaching effects across the dial. David Rowley monitors current output.

to 09.00 at the end of last month. A state broadcaster and a leading commercial/community station in each country was approached to take part, and all agreed to submit tapes, with the exception of Sweden's state channel P3, which declined.

Not unexpectedly, two of the public stations, P3 in Denmark and P2 in Norway, stayed true to the traditional role of public broadcasters with a broad mix of music and talk. Denmark's P3

concentrated on Irish music, followed by tracks along the theme of miracles. NRK's morning show had an equal split of news and music. Finland's Radiomafia mixed music and satire, covering dance, heavy metal and indie bands.

Three of the four private stations concentrated heavily on music with Radio Viborg and Radio City averaging 14 tracks in the hour, Viborg including seven oldies. Helsinki private Radio

Eitan added a business news slot into its musical mix.

Oslo's Radio 1 strayed away from station policy on having no more than three minutes of chat between tracks by broadcasting an extended feature on the forthcoming beer festival. However, in its afternoon programming, Radio 1 matches the tempo displayed by the private elsewhere.

## Finland

**RADIO ETIAN Helsinki**  
Target audience: 10-65  
Premier: Jari Laukkanen  
06.00 - news  
- Topo, Roasano  
- Rolling Stones, Almost Hear You Sigh  
- Sabo, The Secretary  
- George Michael, Freedom 90  
- news feature  
- Suzanne Vega, Bob Dylan  
08.30 - ads  
- business news  
- Robert Palmer, Johnny And Mary  
- Dionne Warwick, Heartbreaker  
- Nelson, Love And Affection  
- ads, station ident  
- Bob Dylan, Unbelievable  
- Eppu Normaali  
- Kizmo, Teivast Ja Tahdet  
- ABC, Prisoner Arrow

**RADIOMAFIA National**  
Target audience: under 30  
Premier: Jari Laukkanen  
06.00 - programme ident  
- 12 minute story combining music, facts and fiction on childhood  
- Korina, Mum Pippeli  
- programme ident  
- Franko Y Susi Tesso, No Time Billie  
- Duke Funk, Si Si Si  
- The Pogues, Summer In Sum  
- The Men They Couldn't Hang, Industrial Blues  
- Jimmy Tesso & His Shamans, Blasted With Ecstasy  
- Spring Break  
- King Of Trash  
- Street Cats  
- Runaway Boys  
- Kumi Kanari, Yhoviimeinen  
- Lemminkäiskaala

*Radiomafia is Finnish public broadcaster's 1982 second channel. According to a recent station survey it reaches 29% of its target audience.*

The no. 1 commercial station in Norway

Gjerdrums vei 12, Box 106.8 Grefsen, 0409 Oslo 4 tel: 47. 2. 230685 fax: 47. 2. 237600

## Norway

**RADIO 1 Oslo**  
Target audience: 15-60  
Premier: Jorgen Skjops  
08.00 - news  
- news kids On The Block, Tonight  
- news feature (phone interview)  
- plans to launch a Norwegian version of the Clockface (continues throughout the show)  
- ads  
- Comix Francis, Lipsitch On Your Collar  
- traffic report  
- Jaki Tappin, unidentified track  
- beer festival continued  
- DJ sing along with backing music  
- traffic report  
- Jeff Lynn, Every Little Thing  
- jingle  
- phone-in quiz

**P2 National**  
Format: sport and youth programming  
Premier: Haav-Peter Jacobsen  
08.00 - news  
- Bill King, Piece To The World  
- news feature (phone interview)  
- Signer Dagland, Dance These  
- news report on Christian schools project  
- Dance With A Stranger, Do What You Wanna Do  
- short story  
- news  
- Obelisk, Mr Depp, Jay Oz Flaska  
- news report on vandalism  
- proof phone book  
- political report  
- Rafles, Longing For God  
- news feature (phone interview)  
- Paul Simon, Call Me At  
- Jamaica Stereo Box, Halli-bullies From Outer-space

*Commercial station Radio 1 Oslo is the top rated station in the city. It has been going for seven years and shows no signs of losing its market position.*

*P2 is state broadcaster NRK's light radio channel. It recently began broadcasting 24 hours a day, to help it compete against Norway's increasingly popular private stations. Audience 1.83 million (1989).*

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## No. 1 in MALMOE

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## Denmark

**RADIO P3 National**  
Target audience: n/a  
Premier: n/a  
08.00 - Aah Hiss  
- By You Castle Wall  
- De Danam,  
- I'm Leaving Tipperary  
- Traditional Irish air  
- Seven Deadly Sins  
- The Bachelors, Marie  
- Susanne  
- Love Is The Reason  
- Gary Moore,  
- Still Got The Blues  
08.30 - news  
- Fred MacMurray & Gus Arnheim,  
- All I Want Is Just One  
- Mike & The Mechanics,  
- All I Need Is A Miracle  
- Keld & Hella Heick,  
- Merviler  
- Visitors, Jazzi  
- Louis Armstrong & Bing  
- Crosby, New Year's Eve  
- Horace Silver & Erik  
- Froy, Jazz Ballerina  
- Anne Murray,  
- Call Me With The News  
- Everyday People,  
- Headline News  
- Raymond Letere,  
- Rockstars

**RADIO VIBORG: Jutland**  
Target audience: youth  
Premier: n/a  
08.00 - news  
- Dr Alban, No Coke  
- Hannea, Simple Life  
- traffic info  
- SAF ad and station ident  
- Soap, Call Of Soap  
- Bachman Turner Overdrive,  
- Bakery Care Of Business  
- Splash, I Need Rhythm  
- The Nigurs, Last  
08.31 - Whitenask,  
- Now You Are Gone  
- weather  
- Jan Di, Photograph  
- INXS, Outside Blonde  
- SAF ad and station ident  
- Soul II Soul, People  
- Christer Sanden, Inge  
- The Air Horn, Jet  
- Pabbles,  
- Giving You The Benefit  
- The Time, Just Out

*In a Gallup survey at the beginning of this year, Radio Viborg had a 62% reach among the most listened to commercial station in Denmark.*

Radio ID Jingles • Commercial Jingles

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The no. 1 commercial station in Norway

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## Sweden

**SAF RADIO CITY Gothenburg**  
Target audience: 15-45  
Premier: Martin Laurin & Jonas Sandberg  
08.00 - news  
- Dr Alban, No Coke  
- Hannea, Simple Life  
- traffic info  
- SAF ad and station ident  
- Soap, Call Of Soap  
- Bachman Turner Overdrive,  
- Bakery Care Of Business  
- Splash, I Need Rhythm  
- The Nigurs, Last  
08.31 - Whitenask,  
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- Pabbles,  
- Giving You The Benefit  
- The Time, Just Out

*SAF City Radio established in 1986, is underwritten by the Swedish Employers Federation (SAF) and claims to reach 79% of its target audience.*

*continued from page 29*

were in financial difficulties. This has finally forced the respective governments to have a rethink about the tax. In Norway, legislation has just been passed which will see the current 16% levy cut to 5%. In Denmark, legislation is not so far advanced. The minister for communications, Torben Rechen-dorff, has said the abolition of the tax is possible by the end of the year, with a search currently under way for alternative methods of financing any further "rescue" fund. One of the year's most interesting developments was the launch by Copenhagen's The

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I was doing a spot of part-time plugging last week - don't let my PC nag - when I was struck by the curious resemblance between Metro's mighty programmer Giles Squires and his opposite number at BBC's Radio Newcastle, Derm Tanner. It wasn't just professional rivalry I noticed between the two of them, but sibling rivalry as well. They're brothers, but I gather they get on better than the Everlys.

It's a busy week for me again. This time I'm off to the Looking East And West conference in Hungary. (Well you can't be studio bound for too long you say?) There is a pretty impressive line-up of Eastern European bands taking part, I must say. Can't mention them all, but there seem to be a fair amount of hard rock acts (Bohemian Heart, Edda, Kreyson) and solo female singers (Szandi - described as 'Brenda Lee style', Goshia, Zoltan Erika, Dom).

It will also be good to see Yugoslavians' Bajaga & The Instruktori, who sell around 20,000 copies per LP, and Lumbard from Poland, who have sold 70,000 albums over the last 10 years. Actually I'm most fascinated by the sound of Soviet band Lyud Fog, who base some of their lyrics on Russian translations of Shakespeare and Byron!

There are dark mutterings from BMG pluggers about the lack of airplay for Paul 'Gazza' Gasconiere's rap version of 'On The Tyne' with original artists. Lindisfarne, despite its top 20 entry at the first week of release. But I think it proves what pluggers have always denied: that programme controllers do have ears.

My best wishes to producer, writer and all-round good guy Tony Hale who is due out of London's Gosh Hospital this week after a year in the transplant. I hope his excessive use of his mobile phone while recuperating didn't upset all that sensitive dialysis equipment in the ward.

Fascinating to see just who came out of the woodwork for The Grateful Dead's London concert during their European tour. BMG

UK's chairman John Preston rolled back the years with the best of them while others old enough to have seen the band last time around - and were talking nearly 20 years ago - marvelled at the way the new generation of hippies have slipped into their parents' cast-offs. They even knew they weren't supposed to wear shoes. Strangest of all though was seeing a bunch of trendy advertising types who had been taken on a "facility trip" by that doyen of hip trust credibility and the counter-revolution, Reader's Digest.

I don't know if you noticed it on the pages in this magazine last week, but there was a story about the LWT research into radio audiences in London that a station was picking up on. Well, a little bird tells me Capital is now talking terms with the TV company concerned. You don't really need any further details of your London dominance do you, Richard?

All sorts of possibilities are being opened up by the UK government's insistence on auctioning the new national franchise off to a non-pop or rock station. I've got a millionaire friend who is rather fond of Morris dancing (UK folk using lots of bells). If he bids high enough, could he get the job?

tually, my money is on C&W. Radio Rodeo I'd call it. Offers anyone?

Anniversary time, and on November 25 it will be 35 years since Clock Haley's Rock Around The Block birthday to the fabulous Tina Turner, 52, and John McVie, 45, on November 26. It will also be 14 years since the Sex Pistols' *Anarchy In The UK* was released. Jimi Hendrix, (can't get away from Hendrix trivia at the moment) would have been 48 on November 27. Randy Newman will be 47 on November 28, and it will be 16 years since John Lennon's last stage performance.

SER has announced the winners of its annual Premios Onda radio awards, the most prestigious in Spain. So it's congratulations to Jesus Cuni for his morning show on Catalunya Radio, Josep's Luis del Val for 'Se Que Estas Ahí, you, Richard', and Dieter Scherl of Craig McLaughlin - I Almost Felt Like A Pilsener Working In A Bar. R.Seward/Turner - I Almost Felt Like A Pilsener Working In A Bar.

*Raydio*

MAKING WAVES

Radio Viborg - Listener And DJ Democracy

- Format: CHR with around 25% gold
- Co-Hosts: Jason Donovan, MC Hammer, Maria McKee, Cliff Richard, Whitney Houston
- Target audience: 15-50
- Actual audience: 142,000 daily audience (62% reach) Gallup

- Hours on air: 24
- Ownership: Viacom (local)
- Key: Foreign (license holders)
- Frequency: Spent spread throughout middle of last year
- Address: Vesterbygade 9, Box 501, 8800 Viborg
- Telephone: 86-61 02 00

seem to be very happy with that. "We don't do our own jingles. We buy them in from Top Format in Holland, and we will go to Holland in the future, even though we have to take Danish singers. The Dutch are very good but it's very difficult to sing 'Viborg'!

"We rely a lot on on-air competitions of all kinds. We have a 15,000 strong listeners club. They pay DKR 200 (approx. US\$ 34.50) a year and only members of the club can take part in the competitions. These members can also have a say in the running of the station - for instance, they can vote on the board at the annual general meeting.

"We never buy records. We get everything from the record companies and generally they're pretty good. On the rare occasions we don't get something we want, it usually just takes a telephone call to get it.

"In terms of syndicated shows, we take the 'Coca-Cola Euro-

chart' show and the 'American Top 40' which we air on Fridays and Sundays respectively. We have our own top 40 album show on Saturdays and a single show on Sundays, which we base on a survey of 35 record stores in the area we cover.

"We occasionally advertise in local free newspapers and we always make sure they contain our programme guides. Quite a lot of stations are using TV advertising but the money we would have to use on something like that just wouldn't be worth it. We think we'll sustain our position, taking the course of action we are now. These last few months have been incredible for radio advertising!"

Station reports include all new additions to the playlist, indicated by the abbreviation AD. Reports from certain stations will also include records on 'A' (The Heavy rotation) and in some cases, on the 'B' (Light medium rotation). A number of stations feature a 'Power Play' (PPP), a track which receives special emphasis in the week. The 'LP' designation reflects the new album(s) added.

UNITED KINGDOM

**BBC RADIO 1 - London**  
**Chris Lytle - Sen. Prod.**  
AD Dream Warriors - My Definition  
E.H.F. Unbelievable  
The Mission - Hands Across The Sea  
Zoe Sugg - Sun On A Rainy Day

**B List:**  
AD Craig Thomson - I Want You  
Duran Duran - Serious  
R.Seward/Turner - I Takes  
Sis - Tell Me Where You're Was (No Wax) I Feel Better

**CAPITAL RADIO - London**  
**Richard Park - Prog. Contr.**  
AD Talk Talk - Such A Shame  
Flea - Pink Flamingo  
The Police - Suffer  
Craig McLaughlin - I Almost Felt Like A Pilsener Working In A Bar  
R.Seward/Turner - I Almost Felt Like A Pilsener Working In A Bar

**METRO FM - Newcastle**  
**Giles Squire - Prog. Contr.**  
AD Sinéad O'Connor - Nothing Compares 2 U  
Hara McKee - Miss Someone  
Holly Johnson - Where Has Love Taken A Sweet Away  
Dusty Springfield - Arranged By Pete Shop Boys - Being Boring

**PICCADILLY RADIO - Manchester**  
**Keith Pringle - Head Of Music**  
AD Adamo - Backstab Jack  
Flea - Pink Flamingo  
Jon Bon Jovi - Miraclo  
Dixie-Lite - Love On Top  
E.H.F. Unbelievable  
Gazza/Lindisfarne - Fog On The Whiskey  
Houston - All The Way  
The Mission - Hands Across The Sea  
Su II - So - Missing You

**B List:**  
AD Adamo - Backstab Jack  
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Chris Laika - Wicked Game  
AC/DC - Moneybags  
Electric Boys - Electrified  
Guns N' Roses - Too Tired  
Warren - Cherry Pie  
Dixie-Lite - Love On Top  
Dogg D'Amore - Back On The

**RADIO CLIX - Glasgow**  
**Alex Dickson - Prog. Dir.**  
AD Adams - Rhythm Of Life  
Dona Summer - Sex Of  
The Rain - Price New Generation  
Madonna - Justify My Love  
Lionel Richie - I Wanna Dance With Somebody  
Holly Johnson - Where Has Love Taken A Sweet Away  
Su II - So - Missing You  
E.H.F. Unbelievable  
The Mission - Hands Across The Sea  
Zoe Sugg - Sun On A Rainy Day  
ZZ Top - Grease U Up  
US 40 - Impossible Love  
Traveling Wilburys - She's My Little Thing  
The La's - There She Goes  
Twenty 20 - A New Day

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Wilson Phillips - Impulse  
Caron Wheeler - UK Blak  
The Beloved - It's Alright Now  
Who's A Fool - He's Got The Love  
Jon Bon Jovi - Miraclo  
Price - New Power Generation  
Dixie-Lite - Love On Top  
Traveling Wilburys - She's My Little Thing  
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**RADIO FORTH - Edinburgh**  
**Colin Somerville - Head Of Music**  
AD Back - Fantasy  
Dixie-Lite - Love On Top  
The Rain - Price New Generation  
The Cure - Close To Me  
Beyoncé - So Lonely  
Pink Floyd - Pink Floyd  
The Righteous Brothers - Unchained  
Holly Johnson - Where Has Love Taken A Sweet Away  
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Dixie-Lite - Love On Top  
The Rain - Price New Generation  
The Cure - Close To Me  
Beyoncé - So Lonely  
Pink Floyd - Pink Floyd  
The Righteous Brothers - Unchained  
Holly Johnson - Where Has Love Taken A Sweet Away  
Su II - So - Missing You  
E.H.F. Unbelievable  
The Mission - Hands Across The Sea  
Zoe Sugg - Sun On A Rainy Day  
ZZ Top - Grease U Up  
US 40 - Impossible Love  
Traveling Wilburys - She's My Little Thing  
The La's - There She Goes  
Twenty 20 - A New Day

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E.H.F. Unbelievable  
The Mission - Hands







**Personally ...**  
This week I have chosen *Hammer And A Nail* by the Indigo Girls. If you like Wilson Phillips or Suzanne Vega, you will love this one. Van Morrison's *Real Gone* is excellent for radio, but it will never become a hit. Gale is screaming like Black Box or Technronic in *Burning Up*, so turn it up. The *Traveling Wilburys* are back to the roots of rock. 11 real 60's sounds, almost non-commercial. I have always been into African inspired music. So has Paul Simon. *Rhythm Of The Saints* is a graceful LP.

*Olaf Meditzky*  
*Aalborg Naeradio*  
*Aalborg (AAR)* is a commercial local radio station, based in Aalborg (Denmark), broadcasting popmusic, 24 hours a day.

**OLIVIER ALLARDET**  
Voltage FM  
TP Deee-Lite: Groove Is In The Billy O.: Girlfriend  
MC Hammer: Pray  
LP Maxi Priest  
Mocann Legends (Comp.)

**GUY VAN ANTWERPEN**  
Radio Antioog  
TP Paul Carrack: Dedicated  
Burt Baskin/Radio: Gimme  
Adventures Of Steve V.: Body  
LP The Radio's  
A-Ha

**MATHS BROBORG**  
Riksradion P3  
TP Steve Winwood: One And Only  
Pet Shop Boys: Being Boring  
Belinda Carlisle: We Want The  
LP Paul McCartney  
Grymlings

**MICK BROWN**  
Capital Radio  
TP B.Sweet: T.Turner: It Takes  
Cliff Richard: Savious's Day  
UB 40: Impossible Love  
LP Madonna  
Kylie Minogue

**ALISON CRAIG**  
UK Radio Forth  
TP Soul II Soul: Missing You  
Vanilla Ice: Ice Ice Baby  
Dream Warriors: My Definition  
LP Brian Enof/John Cale  
P.I.L.

**CARLO DEBLASI**  
Radio Stereo 103  
TP The Alarm: The Word  
Kim Appleby: Don't Worry  
Boule Nouve: Amer D'Amour  
LP Frednana  
Pierangelo Bertoldi

**TERESA FERNANDES**  
Radio Correo Da Manha  
TP Carmel: Take It For Granted  
Quincy Jones: The Places We  
Maria McKe: To Miss Someone  
LP Brian Enof/John Cale  
Paul Simon

**GIUSEPPE GIOVINI**  
Radio Sound International  
TP Steve Wonder: Keep Our Love  
INXS: Diappee  
Pet Shop Boys: Being Boring  
LP Whitney Houston  
Eddie Bricken/Nov Bohemians

**RUNE HAGEN**  
Studentradion Tromso  
TP B-Band: Freedom Train  
Inspiral Carpets: Island Head  
Northside: My Rising Star  
LP Hindu Love Gods  
Jan Garbarek

**LUTZ HANKER**  
DK  
TP Soul II Soul: Missing You  
Boo-Ya Tribe: Walk The Line  
Pet Shop Boys: Being Boring  
LP Gary Taylor  
Teddy Pendergrass

**KENT HANSEN**  
DK  
Radio ABC  
TP Menage A Trois: Have A Nice  
Robert Palmer/UB 40: I'll Be  
Kylie Minogue: Step Back In  
LP Ray Dee Ohh  
A-Ha

**TORGNY HARALDSSON**  
S  
Radio AF/P4  
TP Kym Mazelle: Don't Scandalize  
Faith Hope & Charity: Growing  
Innocence: Let's Push It  
LP Inner City  
Ten City

**MIKKO HIRVONEN**  
SF  
Radio Oikea Asema  
TP Brian Enof/John Cale: Been There  
U2: Night And Day  
Eddie Bricken: Mama Help Me  
LP Skin And Bones  
Kings X

**ARNE HOLMBERG**  
Radio Orebro  
TP Steve Winwood: One And Only  
Grymlings: Hitt Basta For Dig  
Linnem: Kick Here She Comes  
LP Whitney Houston  
Christur Sandelin

**EGIL HOUELAND**  
N  
Radio 102  
TP Steve Winwood: One And Only  
Robert Palmer/UB 40: I'll Be  
Vanilla Ice: Ice Ice Baby  
LP Steve Booker  
Traveling Wilburys

**KENNI JAMES**  
UK  
Red Rose Radio  
TP Pet Shop Boys: Being Boring  
Madonna: Justify My Love  
Proclaimers: King Of The Road  
LP Brian Enof/John Cale  
Paul Simon

**HAAKAN JANSSON**  
I  
Hit FM  
TP Twenty 4 Seven: Are You  
Peter's Pop Squad: Strangers  
Friball Kings: Bomkrah Cats  
LP Mind The Gap  
Da Yeen

**OLAF MEDITZKY**  
DK  
Aalborg Naeradio  
TP Indigo Girls: Hammer And A  
Van Morrison: Real Real Gone  
Gale: Burning Up  
LP Traveling Wilburys  
Paul Simon

**NAGUI**  
RTL  
TP Phibes: Dig For Fire  
Enzo Enzo: Les Yeux Ouverts  
Olivier Angel: Los Marineros  
LP Red Hot & Blue (Comp.)  
Steve Winwood

**BURGHARD RAUSCH**  
D  
Radio Bremen 4  
TP Billy Idol: Prodigal Blues  
Cheap Trick: Wherever You Will  
L Thinkman: Mother Nature's  
LP Hindu Love Gods  
Kings X

**TAPANI RIPATTI**  
SF  
TP Rebel MC: Culture  
Malcolm McLaren: Opera House  
Jah Wobble: Bomba  
LP The Blues (Comp.)  
Bassomatic

**LOU ROWLAND**  
NL  
CFNB  
TP Billy Idol: Prodigal Blues  
The Waterboys: How Long Will I  
Kylie: Give Me A Cry  
LP Robert Palmer  
Steve Winwood

**JONAS SANDBERG**  
S  
SFA Radio  
TP Yvi Cardinal: Don't Kiss Me  
Ruby Turner: It's A Cry  
Kylie Minogue: Step Back In  
LP Loose Ends  
Desperadoes

**MARTIN SCHWABEL**  
D  
Radio Schleswig-Holstein  
TP Alvin Brown: Back Seven Turns  
Belinda Carlisle: We Want The  
LP Robert Palmer/UB 40: I'll Be  
LP Phil Collins  
Steve Winwood

**TIM SMITH**  
UK  
Metro FM  
TP Was (Not Was): I Feel Better  
Dream Warriors: My Definition  
Alison Linneman: Where Home  
LP The Cure  
P.I.L.

**FRANK STAENGLE**  
D  
Radio Xanadu  
TP Zucchero Fornaciari: Madre  
Billy Idol: Prodigal Blues  
Bruce Hornsby/The Range: Lost  
LP Die Laughing  
Phil Collins

**META DE VRIES**  
NL  
AVRO  
TP Beautiful South: A Little Time  
Carly Simon: Better Not Tell Her  
Tragically Hip: New Orleans Is  
LP Robert Palmer  
Steve Winwood

**ELIAS XYNOPOULOS**  
GR  
Antenna 97.1 FM  
TP Maxi Priest: Close To You  
New Kids O/T Block: Tonight  
Friball Kings: Bomkrah Cats  
LP Belinda Carlisle  
George Michael

Tips & Trends reflects the musical preferences of European radio DJs. The records listed are new releases, considered to have hit potential, and are given airplay in the week before publication. DJs can fax their tips to Peter Bartelme, Music Editor, at 31-20-6691961.

**MUSIC & MEDIA**  
A publication of RPI Communications BV, a subsidiary of RPI Communications Inc.  
PO Box 9027, 1066 AA Amsterdam  
Rijksweg 11, 1097 AT Amsterdam  
Tel: 31-20-6691961 - Telex 12938  
Fax: 31-20-6691941  
Email: DGS 1113

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All Prices for 51 issues including postage (airmail)

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Credits: Hit 100 Single/Albums  
ON: UK: International Disc Photographers  
Wirtschaft: Media Control/Musikmarkt (West Germany); Europa (Czech/Pat/Rep/Spain/France); PAN Stereo; Duo/Italia E/Dutch/Italy/Da/Italy; Sichtung Nederlande; Top 40 (Netherlands); SAGA/PT (Belgium); GLEP (Germany); IFPI (Switzerland); Denmark's; VG Norway; G&P/PTVE (Greece); London Beat; I've Been (Australia); Top 30 (Australia); Media Control/Musikmarkt (Switzerland); RPI (Greece)

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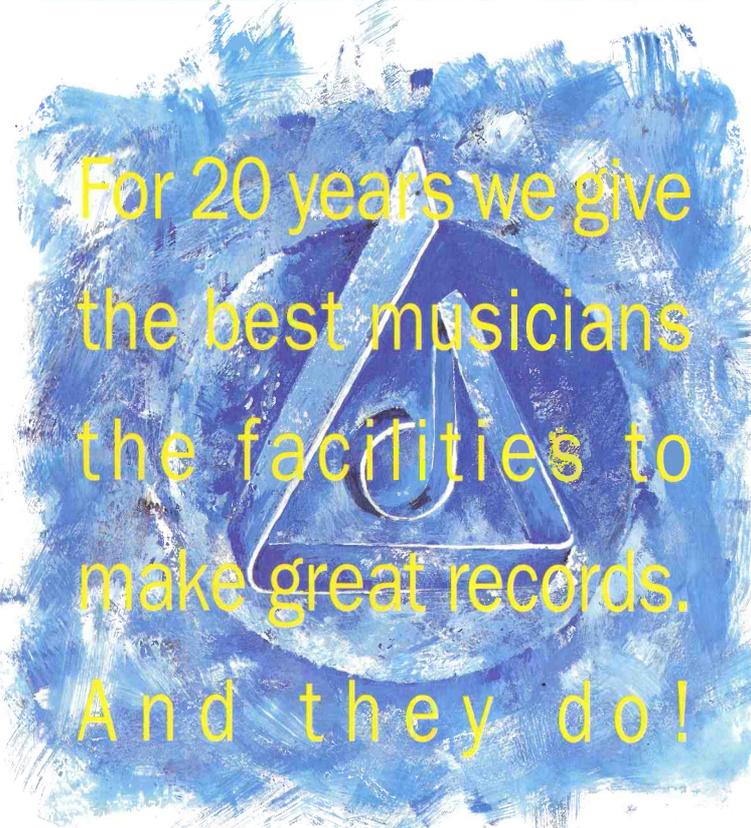
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## Dierks Studio - Two Decades Of Success

*Casually driving through the Cologne suburb of Pulheim, one may not even notice that it is the home of one of the world's most renowned recording studios. In this special supplement, Music & Media celebrates 20 years of Dierks Studio.*

Nestled snugly between the village and the countryside, Dierks Studio presents an unpretentious facade to the outside world, reflecting its humble beginnings and the seclusion it offers to some of the most popular musicians in the world.

Following the road out of town, the observant driver may well notice the large brick building to the left - the home of Dieter Dierks's in-house publishing company, Breeze Music. The small cottage to the right, however, would normally go unnoticed to all except those interested in quaint Rhineland architecture.

### Early beginnings

A little more than 20 years ago, this comfortable rural house was the site of a young man's feverish experiments with sound. It was the Dierks home, in which Dieter Dierks's mother had a small store. In his free time, the young Dierks would retreat to the attic, where he gained his first experience in sound recording, using the most rudimentary equipment.

Dierks gradually expanded his activities to recording other musicians, gaining a solid reputation as an inventive engineer and producer.

Officially launching his studio in 1970, Dierks's "grand coup" came with his involvement with



Ready to serve, the staff

the Scorpions. Founded in Hanover, Germany, in 1971, the Scorpions would rise to million-selling international acclaim under Dieter Dierks's more than competent guidance and production.

Dierks, too, fared well in the international press, receiving kudos from such opinion-making publications as *Billboard* and *Rolling Stone*, which pegged Dierks as "arguably the best heavy metal producer in the world".

As success followed success, Dierks Studio also began to develop an enviable list of clients. In the meantime, their studio book reads like a "Who's Who in Popular Music": Sting, Elton John, Prince, U2, Queen, Saga, Nazareth, Falco, Harry Belafonte, Terence Trent d'Arby, Herbert Groenemeyer, BAP, Gianna Nannini, the Toten Hosen, Edoardo

Bennato, Eros Ramazzotti, Phil Collins, Genesis, Rory Gallagher, Earthmics and Stevie Wonder, just to name a few.

### 20 years on

The very fact that Dierks Studio is celebrating its 20th anniversary speaks for itself. "Normally, studios do not last so long," studio manager Harry Braun notes with pride. "There are only a few of them at the top." This kind of success, however, does not come from sitting back and resting on your laurels.

"We try to be innovative in our work, whether with a superstar or a newcomer," says Braun. "It is not enough just to have a state-of-the-art studio. You have to have the creative human resources and the right ambience, otherwise it won't work."

With a 30-person team behind him, Braun offers clients "total personal service. We do everything ourselves, and stand behind the quality of our service and product. We are a residential studio and offer our clients a homey atmosphere in our hotel and restaurant, as well as in a separate villa three minutes from the studio by car."

### Facilities

Perhaps one of the most interesting aspects of Dierks Studio is, indeed, its restaurant. Not only

is it a relaxed meeting place for musicians, producers and technicians but it is also the domain of "the most famous rock grandma in the world", Dieter Dierks's mother, who at 75 years old is still fully in charge of the catering.

**"We try to be innovative in our work, whether with a superstar or a newcomer."**

Despite the temptations offered by a tennis court and numerous other recreational facilities, those who come to Pulheim, in fact, are there to work, and will almost always find exactly what they need at their disposal. Offering musicians the use of three studios and a programming suit, Dierks provides the finest tools.

The equipment includes a 56-channel Westec LT 3000 (Studio 1) and a MCI JH 500 with computer mixing in Studio 2. Various multitrack recorders are also available, including such analog machines as the Otari 90 II and the Mitsubishi X-800, the Otari DTR-900, the Sony PCM 3324, and the 3M Digital Mastering System for digital recording. The all important monitors include Tannoy Classics, Yamaha NS-10 Ms, Tan-



The Scorpions - one of Dierks's earliest successes



Studio 3 control room

noy DTM 8s, Spondor SA 1s and Urei 809s. The programming suit, on the other hand, is fitted with an Atari 1040 with various Steinberg and C-Lab programmes, a wide variety of samplers, midi master keyboards and expanders.

According to Braun, Studio 3 is currently being rebuilt by Neil Grant, and refitted with a 64-channel SSL G series mixing

desk and a 48-track Sony 3348 digital recorder. "Because of the studio renovation, we have delayed our 20th anniversary party originally planned for this fall," Braun admits. "But we thought it would be more appropriate in February, when the new Studio 3 will go into service."

#### On the road

Perhaps even more legendary than

the residential studio is the Dierks Mobile Studio. "Our mobile studio has made us the absolute no. 1 in live recording," boasts Braun, and the release list verifies his claim. Those who have made use of Dierks's mobile unit include Tina Turner (*Live 1988*), the Scorpions (*Worldwide Live*), Peter Maffay's East German tour and, most recently, the Rolling Stones. "The Stones booked the mobile for five months for the Urban

Jungle Tour. We recorded all formats, including a live LP, radio broadcasts, a live TV LP to be broadcast by Sky, a live video and a cinema film. We are still working on the mixes, and project to be finished around May of 1991."

David Bowie recorded his concert in Zagreb with the Dierks mobile, and Mother's Finest recently recorded their RCA double-live album with the unit. TV broadcasters have long



Studio 1 control room, with a view to the recording area

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# ELECTROLA

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VERY  
SUCCESSFUL  
YEARS...

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recognised the quality of Dierks's mobile. The Cologne-based Westdeutscher Rundfunk (WDR) employed the mobile units for the now legendary "Rockpalast" and most recently to record Dave Stewart & The Spiritual Cowboys for "Rocklife". ZDF has used Dierks's external services for its "Rock Pop" programme. SWF 3, on the other hand, had the mobile unit stationed at the famous Rock Am Ring concerts for its radio coverage of the annual event.

A special feather in Dierks's cap was Westwood 1's commission to record the Moscow Peace Festival in the Soviet capital. But rock & roll is not the only genre in which the Dierks mobile unit has earned its no. 1 position.

Last year the unit travelled to Budapest for a special film project. "We spent two weeks in Hungary," reports Braun, "recording the National Symphony Orchestra for the soundtrack for Costa-Gravas film 'Music Box'. From November 24 to December 2 we will also be in Leningrad to record the Leningrad Philharmonic for a Lichatkovsky gala which will include performances by such artists as Jesse Norman and Issak Perlman for BMG Classics!"

And to help keep the future from being dull, there is also a request from the group Asia for the mobile unit to record their concert in Moscow next year.

#### Video stars

Since March of this year, Dierks has also been operating its new video mobile unit, which is also fully fitted for high quality sound recording. The specially-built Daimler Benz 1513 vehicle is divided into video recording, video control and sound control areas, and is accompanied by a 16 ton bussing equipment trailer.

Each of the areas is independently air-conditioned. The

video equipment includes three Bosch studio cameras with Schneider Variolenses and two portable and stationary Ikegami cameras, a fully equipped com-

**"You have to have the creative human resources and the right ambience, otherwise it won't work."**

pact Bosch video mixer, 15 colour monitors, and recording equipment for all standard formats.

According to Braun, Dierks's is Europe's only video mobile fully equipped for high quality multi-track recording. The installed equipment includes a computer-driven MCI JH 636 mixing desk and two AEG M 20 recorders.

#### Future plans

Unfortunately, the Dierks team

has had to put their plans to start their own private radio station on ice for the moment. "The current media law in North Rhine-Westphalia actually hinders the development of private radio," Braun claims testily. "We will have to just sit back and wait until the system collapses, and others realise that you cannot make radio in such a situation."

On the other hand, there is cer-

tainly enough to do to maintain and expand the reputation and experience the Dierks team has won over its first two decades. Standing for the highest quality in technology, progress and innovation, the name Dierks will continue to spread around the world. Harry Braun, perhaps best described Dierks future with the simple words: "We are not at all tired!" □



The recording mobile outside the studios



Studio 4's programming suite

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Studio 3, the recording area

*Dear Dieter!*

*20 Years of success with  
Scorpions, Wallenstein,  
Accept, U.D.O., New Legend,  
Mother's Finest and  
Alexander Graham Bell!*

*"Ruf doch mal an!"*

*Deine 49069-0 Hamburger...*

...201

...209

...229

...203

...224

...256

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## Studio Equipment

- 56-channel Westec LT 3000 (Studio 1)
- MCI JH 500 with computer mixing (Studio 2)
- Various multi-track recorders including analog machines: Otari 90 II, Mitsubishi X-800, Otari DTR-900, Sony PCM 3324
- 3M Digital Mastering System for digital recording
- Monitors include: Tannoy Classics, Yamaha NS-10 Ms, Tannoy DTM 8s, Spondor SA 1s and Urei 809s
- Programming suite: Atari 1040 with various Steinberg and C-Lab programmes
- wide variety of samplers, midi master keyboards and expanders
- Studio 3 is being rebuilt. Equipment to include 64-channel SSL G series, mixing desk and 48-track Sony 3348 digital recorder.
- **Mobile unit:** fully equipped for all format live recording.
- **Video mobile unit:** Daimler Benz 1513 fitted with video recording, video control and sound control areas. Equipment includes: three Bosch studio cameras with Schneider Variolenses and two portable and stationary Ikegami cameras, Bosch video mixer, 15 colour monitors, recording equipment for all standard formats, computer-driven MCI-JH 636 mixing desk and two AEG M 20 recorders.



David Bowie recorded his Zagreb concert using Dierks's mobile

(advertisement)

DIETER,

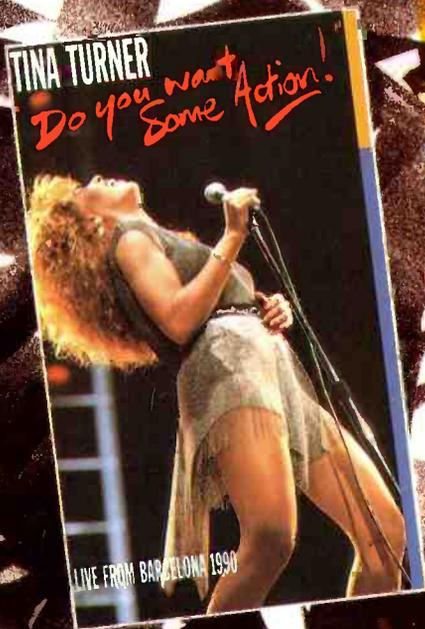
CONGRATULATIONS ON YOUR 20th ANNIVERSARY

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# FOUR TO GO



DO YOU WANT SOME ACTION! TINA TURNER  
LIVE FROM BARCELONA 1990

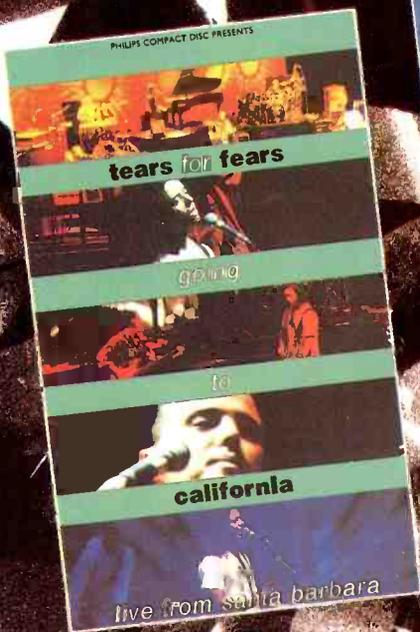
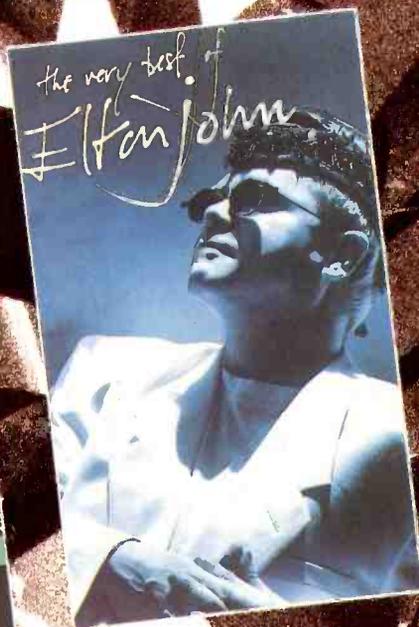
082 842-3

100 MINUTES OF LIVE ACTION FROM THE SENSATIONAL TINA TURNER  
INCLUDES 'WHAT'S LOVE GOT TO DO WITH IT?', 'PRIVATE DANCER', 'LET'S  
STAY TOGETHER', 'STEAMY WINDOWS', 'NUTBUSH CITY LIMITS', 'WE DON'T  
NEED ANOTHER HERO', 'BETTER BE GOOD TO ME' PLUS THE NEW SINGLE 'BE  
TENDER WITH ME BABY' . . . 16 TRACKS IN TOTAL!

ELTON JOHN 'THE VERY BEST OF ELTON JOHN'

082 756-3

90 MINUTES OF ELTON'S GREATEST HITS INCLUDING 'YOUR SONG', 'ROCKET  
MAN', 'BLUE EYES', 'I'M STILL STANDING', 'NIKITA', 'CANDLE IN THE WIND',  
'SACRIFICE' AND THE NEW SINGLE 'YOU GOTTA LOVE SOMEONE' . . . 20  
TRACKS IN TOTAL!



TEARS FOR FEARS 'GOING TO CALIFORNIA'

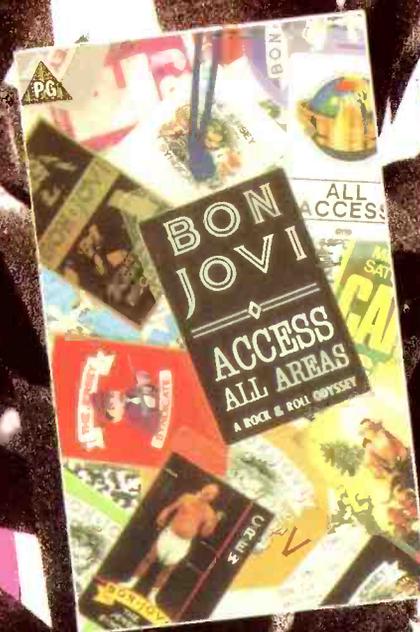
082 750-3

90 MINUTE LIVE CONCERT SHOT IN SANTA BARBARA, CALIFORNIA, INCLUDES  
'EVERYBODY WANTS TO RULE THE WORLD', 'SHOUT', 'SOWING THE SEEDS  
OF LOVE', 'WOMAN IN CHAINS', 'CHANGE', 'PALE SHELTER', 'MAD WORLD'.  
16 TRACKS IN TOTAL!

BON JOVI 'ACCESS ALL AREAS'

082 766-3

90 MINUTE DOCUMENTARY OF ONE OF THE GREATEST ROCK BANDS ON THE  
ROAD - BON JOVI'S 'NEW JERSEY' WORLD TOUR: A TRUE ROCK 'N' ROLL  
ODYSSEY FEATURING EXCERPTS FROM 'BAD MEDICINE', 'RUNAWAY', 'LAY  
YOUR HANDS ON ME', 'YOU GIVE LOVE A BAD NAME', 'LIVIN' ON A PRAYER',  
'WANTED DEAD OR ALIVE' . . . AND MUCH MORE!



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